

Frank Sinatra
Songbook



Student Study Guide
Part 2

FRANK SINATRA SONGBOOK *Student Study Guide* (Part 2 of 2)

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The original *Frank Sinatra Songbook* spans some 370 pages, and includes piano/vocal sheet music for 92 songs*; some fourteen pages of color and black-and-white photographs; and both a Frank Sinatra Filmography and an Album list. At one time it was available by mail-order from Sid Mark's Orange Productions, the company that produced and broadcast the "Sounds of Sinatra" radio program.

As of this writing, new, used and "collectible" copies of the compilation are still available at Amazon.com:

<https://www.amazon.com/Frank-Sinatra-Songbook-Piano-Chords/dp/089724236X>

If you are interested in more than just a casual perusal of this collection, via these two PDF files, then it is *strongly* recommend that you steer clear of any copyright infringement issues by purchasing your own personal copy of the complete work. *However*, even after you do obtain your own legal copy, the book's "perfect"-style binding, combined with the fact that all songs span multiple pages, make it almost impossible for an instrumentalist to play from its pages. Even if you are so fortunate as to have at your disposal the services of a competent page-turner, even *they* are going to be challenged to the point of frustration, after trying to turn more than a few pages in a timely manner. (When the pages *are* turned quickly enough for complete continuity of playing, they *still and forever* refuse to lie flat!)

In my own case, I have long owned two copies of the book: one for use by amateur vocal or instrumental soloist; and one for use by a pianist or other keyboard accompanist. My first try at solving the page-turn dilemma was to cut off the spines of both books, using a commercial-grade paper shear, and then hole-punch the pages for enclosure in multiple three-ring binders.

This proved less than satisfactory, however, and so the next attempt was to punch the pages for enclosure in "comb" bindings. This too proved nearly impossible to play from, and so I finally resorted to laboriously making photocopies of the multiple pages of a given song, and them taping them together for playing, while being displayed on a suitably wide music stand.

Thus is here presented this second file of a two-PDF *Student Study Guide* for the *Frank Sinatra Songbook*. (**Part 1**: Index to p. 190; **Part 2**: pp. 191 to 368; with photos omitted.) Using these two files (downloaded and opened in Acrobat), the 9" wide x 12" high pages of a given song can be printed and assembled in the conventional, "primitive" manner described above; or, for those preferring to use the latest and greatest of electronic tablet devices, with pages turned via foot pedal or similar hardware - this file can be used directly for that purpose.

In the meantime, it is emphatically reiterated that these guides are intended for *student-study* only; and if you intend to use them for anything more than study - and especially if you use them to *play* from - then *please* honor the book's copyright holders by purchasing one or more complete printed copies of your own.

*Note that titles in the **Contents** page are hyper-linked to corresponding song pages.

FRANK SINATRA

Frank Sinatra has long been acclaimed as the world's leading performer of popular music; the artist who set the mold for all others to fill. He is, of course, more than a singer – Frank Sinatra is also an actor, recording artist, cabaret and concert star, radio and television personality and, on occasion, a producer, director and conductor. His career, which includes acting roles in more than 50 films, some of which he produced and directed, is studded with accolades: Oscars, Grammys, Emmys, the prestigious Peabody Award. A dedicated humanitarian, he has received numerous honors and awards in appreciation of his charitable endeavors.

A performer for nearly five decades, Mr. Sinatra shows no signs of slowing down. His life in recent years has been marked by prodigious activity in films, concerts, recordings and cabaret appearances.

He returned to the screen in "The First Deadly Sin," released the blockbuster album, the three-record "Trilogy;" "She Shot Me Down" and "L.A. Is My Lady." He has performed at Rio de Janeiro's Maracana Soccer Stadium before the largest audience (175,000) ever to attend a concert by a soloist (the event is recorded in the Guinness Book of World Records) and served as producer and director of entertainment for President Reagan's Inaugural Galas in 1981 and 1985.

Among his recent honors are the Presidential Medal of Freedom, the nation's highest award, which he received at a White House ceremony; an honorary Doctorate of Engineering from the Stevens Institute of Technology in Hoboken, New Jersey; and Austria's Medal of Honor for Science and Art, First Class, which he received following his benefit in Vienna to aid handicapped children.

Mr. Sinatra also appeared in several successive annual engagements at Carnegie Hall, each surpassing the previous year in critical acclaim and box office success. Indeed, he has established several box office records at that fabled landmark.

During his illustrious career, Mr. Sinatra acquired such famous nicknames as The Chairman of the Board, The Voice, The Greatest Roman of Them All and, of course, as virtually the entire world knows him, 01' Blue Eyes. The whole world also knows that he was born Francis Albert Sinatra in Hoboken, N.J. As a youngster, he had visions of a sportswriting career and worked briefly as a copy boy for a local newspaper. However, that ambition was short-lived once Frank Sinatra heard the unique music-styles of Billie Holiday and Bing Crosby. He decided to pursue a singing career himself and started with a local group called the Hoboken Four. It didn't last very long, and when the quartet broke up, the young singer took the solo route and toured the vaudeville circuit. Eventually he landed a job as a singing MC at the Rustic Cabin, a roadhouse in Englewood, N.J. His talent attracted Harry James, who hired him as a band vocalist. It was 1939, the heyday of the big bands and Frank Sinatra was on his way. A year later he joined Tommy Dorsey and began recording with the band's vocal group, the fondly remembered Pied Pipers.

"The Voice" later struck out on his own and appeared on radio's "Your Hit Parade" and his own show, "Songs By Sinatra." Then, in late 1942, he appeared at the old Paramount Theatre on Times Square. The headliner on the bill was Benny Goodman and when the bandleader introduced Mr. Sinatra, the audience erupted and cheered itself hoarse. There was dancing in the aisles, whistling, whooping and shrieking and it was the beginning of a long love affair between the singer and his fans. It was one of the most spectacular events in show business history and Frank Sinatra's career went soaring.

The next year, he made his movie debut and went on to appear in such notable films as "Anchors Aweigh," "On The Town," "The Man With The Golden Arm," "Pal Joey," "The Manchurian Candidate" and, "From Here To Eternity," the motion picture which brought him an Academy Award as Best Supporting Actor. He also received a special Oscar for "The House I Live In," the documentary that made an eloquent plea for an end to prejudice of all kinds. During the 1960's, Mr. Sinatra established his own recording company, Reprise Records, and released a number of well-remembered hit albums. During those years, he also starred in several award-winning one-man TV specials.

In 1978, he went to Israel for the dedication of the Frank Sinatra International Student Centre at the Mount Scopus campus of the Hebrew University (another building in Israel named for him is the Frank Sinatra Youth Centre in Nazareth). The following year he returned to the Middle East, performing a benefit concert in Egypt at the request of Madam Sadat for her favorite charity.

Mr. Sinatra has kept, as is customary, a busy schedule: tours to the U.S. and Europe; cabaret engagements; his role as Abbot of the New York Friars Club; a special appearance in Chicago at the city's annual ChicagoFest; a concert at the opening of a new 5,000-seat amphitheatre in Altos de Chavon in the Dominican Republic that was taped by Paramount Video and later broadcast on pay-TV systems around the country and induction into the National Broadcasters Hall of Fame.

He recently recorded "To Love A Child," the theme song of the Foster Grandparents Program, a favorite project of Nancy Reagan and the title of a book she has written. Proceeds from the record, which is dedicated to the First Lady, go to the program.

Frank Sinatra has received numerous honors of distinction. Variety Clubs International, the show business charity, saluted him for his achievements as an entertainer and a humanitarian. The event, which was attended by scores of Sinatra's celebrity friends, was a CBS-TV special. As a tribute to him, the Sinatra Family Children's Unit for the Chronically III was established at the Seattle Children's Orthopedic Hospital and Medical Center. Mr. Sinatra was one of the five distinguished honorees - the others were Jimmy Stewart, Eliz Kazan, Virgil Thompson and Katherine Dunham - of the 1983 Kennedy Center Honors.

Mr. Sinatra's world-wide travels in recent years have taken him to Vienna, London (at the Royal Albert Hall, where he is a perennial favorite), Paris (at the famed Moulin Rouge), Tokyo, Italy, South America and Honolulu, where he performed for the first time in 30 years and where he had filmed "From Here To Eternity" and "None But The Brave."

Despite a heavy schedule of professional commitments, Frank Sinatra somehow manages to find the time to lend his talents to humanitarian causes, performing benefit concerts in the U.S. and overseas and participating in numerous fund-raising drives. Among the organizations which have benefited from his activities are the Red Cross, Palm Springs' Desert Hospital, Variety Clubs International, the New York PAL, Cabrini Medical Center, the World Mercy Fund, the University of Nevada at Las Vegas, and the National Multiple Sclerosis Society. A particular favorite is the Barbara Sinatra Children's Center at Eisenhower Medical Center in Palm Springs, Ca. His wife, Barbara, is the driving force behind the two-year old facility which treats victims of sexual and physical abuse.

His upcoming activities include recording an all-digital album for CD release, produced by his son, Frank Sinatra, Jr. for Reprise Records. It will include songs never before recorded by Sinatra, Sr.

Frank Sinatra Songbook

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Composed by Phil Silvers and Jimmy Van Heusen, this song has always been associated with Frank's first-born child, now a parent herself. It has become one of Frank's most popular Columbia sides.

Nancy

(With The Laughing Face)

Words by
PHIL SILVERS

Music by
JAMES VAN HEUSEN

Slowly (with expression)

The musical score is written for piano and voice. It begins with a piano introduction marked *mf* and *rall.* The piano part includes chords E^o7, Fm7, and Bb9. The vocal melody starts with the lyrics: "If I don't see her each day I miss her." The piano accompaniment then changes to *a tempo* and includes chords Eb, D, and F#m. The vocal melody continues: "win - ter and makes it sum - mer." The piano part then includes chords Eb, D, and F#m. The vocal melody continues: "Gee! What a thrill each time I kiss her." The piano part then includes chords Fm, Dm7-5, G7+5, and G7. The vocal melody continues: "Sum - mer could take some les - sons from her." The piano part then includes chords Fm, Dm7-5, G7+5, and G7. The vocal melody continues: "Be - lieve me I've got a case on" and "Pic - ture a tom - boy in lace that's".

mf *rall.*

E^o7 Fm7 Bb9

If I don't see her each day I miss her.
win - ter and makes it sum - mer.

a tempo

Eb D F#m

Gee! What a thrill each time I kiss her.
Sum - mer could take some les - sons from her.

Fm Dm7-5 G7+5 G7

Be - lieve me I've got a case on
Pic - ture a tom - boy in lace that's

1. Cm 3fr. Cm7 3fr. F7 Fm7 Bb7 Eo7 2. Cm 3fr. Abm 4fr.

NAN-CY with the laugh-ing face. — She takes the NAN - CY with the laugh - ing face. —

Do you ev - er hear mis - sion bells ring -
What a won - der - ful treat — to come home —

ing? Well, she'll give you the ver - y same glow. —
to, When the long day has drawn — to a close. —

F9 F7-5 Abm 4fr. Eb

When she speaks you would think — it was sing -
There's the pat - ter of feet — to come home —

Fm7

Bb7

G7+5

Cm

Cm7

F7

Fm7

Bb7

Eo7

ing, Just hear her say, "Hel - lo." I swear to
to, And NAN - CY gave me those. Keep Bet - ty

Fm7

Bb9

Eb

good-ness you can't re - sist her, Sor - ry for you she
Gra - ble, La - mour, and Tur - ner, She makes my heart a

D

F#m

Fm

has no sis - ter. } No one could ev - er re - place—
char - coal bur - ner. }

Dm7-5

G7+5

G7

Cm

Abm

Eb

Ab6

Eb6

my NAN - CY with the laugh - ing face.

Three unforgettable Sinatra versions circulate: Columbia (July 30, 1946 - Axel Stordahl arrangement), Capitol (September 11, 1961 - "Point of No Return" album), and Reprise (April 13, 1965 - a Gordon Jenkins score - "September of My Years.")

September Song

From "Knickerbocker Holiday"

Words by
MAXWELL ANDERSON

Music by
KURT WEILL

Moderately

Oh, it's a long, long while from May to De - cem - ber, - but the days grow

short, when you reach Sep - tem - ber. - When the au - tumn weath - er -

turns the leaves to flame one has-n't got time for the wait - ing

Chords: Bbm6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), Cm7-5 (Gb Bass), F7, Bb, Bbmaj7, Bbm6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), C7, Ebm (F Bass), F7

Dynamic markings: p, mp, mf, p, r.h., mp

Tempo: Moderately

Bb Ebm

game. Oh, the days dwindle down to a

mp cresc. poco a poco

Edim Ebm6 Ebm Edim

pre-cious few, Sep-tem-ber, No-ven-ber!

f mf cresc. poco a poco f

Bb (F Bass) Tacet Bbm6 Gb (Bb Bass) Bb Bb (A Bass) Bb (Ab Bass)

And these few pre-cious days I'll spend with you, These pre-cious

mp r.h. mp r.h.

C7 (G Bass) Ab9 4 fr. 1. Bb Bbmaj7 2. Bb

days I'll spend with you. Oh, it's a you.

mf p rall. p

Ped.

This Cahn-Styne song won an Academy Award. Sinatra taped it on March 1, 1954 with Nelson Riddle arranging and conducting. He redid it for Reprise on January 27, 1964 ("Sinatra's Sinatra" album).

Three Coins In The Fountain

Words by
SAMMY CAHN

Music by
JULE STYNE

Moderately

The musical score is written for voice and piano. It begins with an instrumental introduction in E-flat major, marked 'Moderately' and 'mf'. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. Chord symbols are written above the piano accompaniment line. The lyrics are: 'THREE COINS IN THE FOUNTAIN, Each one seek-ing hap-pi-ness, Thrown by three hope-ful lov-ers, Which one will the foun-tain bless? Three hearts in the foun-tain, Each heart long-ing for its home, There they lie in the foun-tain Some-where in the heart of Rome.'

System 1: Instrumental introduction. Chords: Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Eb.

System 2: 'THREE COINS IN THE FOUNTAIN, Each one seek-ing hap-pi-ness,'. Chords: Ebmaj7, Cm7, F7, Cm7, F7, Abm6, Bb7, Eb, Fm7.

System 3: 'Thrown by three hope-ful lov-ers, Which one will the foun-tain bless?'. Chords: Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Eb.

System 4: 'Three hearts in the foun-tain, Each heart long-ing for its home,'. Chords: Ebmaj7, Cm7, F7, Cm7, F7, Abm6, Bb7, Eb, Ebmaj7, Fm7, Eb.

System 5: 'There they lie in the foun-tain Some-where in the heart of Rome.' Chords: Ebmaj7, Cm7, F7, Cm7, F7, Abm6, Bb7, Eb, Ebmaj7, Fm7, Eb.

Ab Eb Abm

Which one will the foun-tain bless? Which one will the foun-tain

Fm7 Bb7-5 Eb Fm7 Bb7 Fm7 Bb7 Fm7

bless? THREE COINS IN THE FOUN-TAIN, Through the rip-ples how they

Eb Ebmaj7 Cm7 F7 Cm7 F7 Abm6 Bb7

shine Just one wish will be grant-ed One heart will wear a val-en-

Eb Eb9 Ab Fm7

tine. Make it mine! Make it mine! Make it

1. 2.

Eb Ebmaj7 Fm7 Bb9 Eb Ebmaj7 F+9 Fm7 Eb

mine! mine! rall.

Both Axel Stordahl and Nelson Riddle arranged this song. The former score was recorded on July 30, 1945; the latter, for the album "Nice And Easy", on March 1, 1960.

You Go To My Head

Words by
HAVEN GILLESPIE

Music by
J. FRED COOTS

Tenderly

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line. The tempo/style is marked 'Tenderly'.

System 1:

Chords: E⁹, Gm, Abm7, Db7^x

Lyrics: You go to my head and you lin-ger like a

System 2:

Chords: Gb, Ebm6, F7, Bb7, Gb, Ebm6, F7, Bb7-9

Lyrics: haunt-ing re - frain and I find you spin-nig 'round in my brain like the bub-bles in a

System 3:

Chords: Eb, Fm7, Bb9, Eb, Gm, Abm7, Db7^x

Lyrics: glass of cham - pagne. You go to my head like a sip of spark-ling

System 4:

Chords: Gb, Ebm6, F7, Bb7, Gb, Ebm6, F7, Bb7-9

Lyrics: Bur-gun- dy brew and I find the ver- y men- tion of you like the kick-er in a

System 5:

Chords: Eb, Bbm7, Eb7, Ab6, D7

Lyrics: ju- lep or two. The thrill of the thought that you might give a thought to my

Eb6 Eb6 Am7 D7 Gmaj7 G6
 plea casts a spell o-ver me. — Still I say to my-self, "Get a hold of your-self, can't you

Am7 D7 G Bb7 Eb Gm Abm7 Db7 Gb Ebm6
 see that it nev-er can be." You go to my head — with a smile that makes my tem-p'ra-ture rise, —

F7 Bb7 Gb Ebm6 F7 Bb7-9 Eb Bbm7 Eb7
 like a sum-mer with a thou-sand Ju-lys, — You in-tox-i-cate my soul with your eyes. — Tho' I'm

Fm7 Bb7 Abm6 Eb Gm Cm 3fr. Eb Eb07 Bb7 Bb07 Fm7 Bb7 Bb7+5
 cer-tain that this heart of mine — has-n't a ghost of a chance in this cra-zy ro-mance, — You go to my

Eb Abm6 Bb7 Bb7+5 1. Eb Cm 3fr. Abm6 Bb7 2. Eb Cbmaj7 Bb Bb7-5 Eb6
 head. — You go to my head. — You head. —

a tempo *rit.* *a tempo* *rit.*

L.H.

Another classic from an early Capitol recording session (November 5, 1953), the score was by Nelson Riddle.

My Funny Valentine

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

p *delicato* *rit*

Cm B \flat 7 E \flat G7

Be - hold the way our fine-feath - ered friend his vir - tue doth pa - rade. Thou

p *molto semplice* *a tempo*

Cm B \flat 7 E \flat G

know - est not, my dim-wit - ted friend, The pic - ture thou hast made. Thy

The musical score is written for piano and voice. It begins with a piano introduction in C minor, marked 'Moderato'. The piano part features a delicate, flowing melody in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderato'. The piano part includes dynamic markings 'p' (piano) and 'delicato' (delicate). The tempo changes to 'rit' (ritardando) at the end of the introduction. The vocal melody enters with the lyrics 'Be - hold the way our fine-feath - ered friend his vir - tue doth pa - rade. Thou'. The piano accompaniment continues with a simple, steady rhythm. The tempo changes to 'molto semplice a tempo' (very simple, at tempo). The vocal melody continues with the lyrics 'know - est not, my dim-wit - ted friend, The pic - ture thou hast made. Thy'. The piano accompaniment continues with a simple, steady rhythm. The score includes chord markings: Cm, B \flat 7, E \flat , G7, and G.

Cm Fm G

va - cant brow and thy tous - led hair con - ceal thy good in - tent. Thou

Cm Bb7 Eb G G7+

no - ble, up - right, truth - ful, sin - cere and slight - ly dop - ey gent, you're

REFRAIN

Cm
Slowly, with much expression

Cm(Bb) Cm7

My fun - ny Val - en - tine, Sweet com - ic

Cm6 Ab Fm7

Val - en - tine, You make me smile with my

Fm6 G7 Fm G7 Cm G7

heart. _____ Your looks are laugh - a - ble,

Cm7 Cm6 Ab Fm7

Un - pho - to - graph - a - ble, Yet, you're my fav - 'rite work of

Abm Bb7 Eb Bb7(Eb) Bb7 Eb Bb7(Eb) Bb7

art. _____ Is your fig - ure less than Greek; Is your

Eb Bb7(Eb) Bb7 Eb Bb7(Eb) Bb7 Ebmaj7 G7+ G7 Cm

mouth a lit - tle weak, when you o - pen it to speak, Are you

$A\flat\text{maj}7$ $A\flat6$ $A\flat7$ $G7$ Cm $Cm(B\flat)$
 smart? But don't change a hair for me,

$Cm7$ $Cm6$ $A\flat$ $D7\flat5$ $G7$
 Not if you care for me, Stay lit - tle Val - en - tine,

poco a poco cresc.

Cm $E\flat7$ $A\flat$ $A\flat\text{maj}7$ $Fm7$ $B\flat7$
 stay! Each day is Val - en - tine's

f molto espr. *mf*

1. $E\flat$ $A\flat7$ $G7$ 2. $E\flat$
 day. day.

mf *p 8va.:*

Frank won an Academy Award for his portrayal of Maggio in the film of the same name. His recording of this song took place on May 2, 1953, his third session for Capitol and his second with Nelson Riddle arranging and conducting.

From Here To Eternity

Words by
ROBERT WELLS

Music by
FRED KARGER

Moderately, with expression

ten. ten.

Refrain $B^{\circ}7$ $Cm7$ $F7$ $Cm6$

You vowed your love, FROM HERE TO E -

$Cm7$ $F9$ $F7+5$ $Bbmaj7$

TER - NI - TY, A love so true,

$Bb6$ $Bbmaj7$ $Dm7$ $A7-9$ $C\#m7$

it nev - er would die. You

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderately, with expression'. The introduction features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic. The melody includes a triplet of eighth notes. The piano part continues with chords and a bass line. The vocal melody enters with the lyrics 'You vowed your love, FROM HERE TO E -'. The piano accompaniment includes chords such as B-flat major 7, C minor 7, F major 7, and C minor 6. The vocal melody continues with 'TER - NI - TY, A love so true,'. The piano accompaniment includes chords such as C minor 7, F major 9, F major 7 + 5, and B-flat major 7. The vocal melody concludes with 'it nev - er would die. You'. The piano accompaniment includes chords such as B-flat major 6, B-flat major 7, D minor 7, A7 - 9, and C sharp minor 7. The score is written in B-flat major, 4/4 time, and includes various musical notations such as treble and bass staves, notes, rests, and chords.

Cm7

F7sus4

F7

Bbmaj7

gave your lips, _____

Gave them so

will - ing - ly, _____

Dm7-5

G7

Gmaj7

C9

C7sus4

C9

How could I know _____

Your kiss meant

good -

bye? _____

Now I'm

a - lone, _____

with on - ly a mem - o - ry, _____

My

Bbmaj7 Bb6 Bbmaj7 Fm7
 emp - ty arms — will nev - er know why. —

Bb7 Bb7+5 Ebmaj7 Ebm
 — 'Tho you are gone, — This love that you

Bb6 Bbmaj7 Dm7-5 G7 Cm7
 left with me, — Will live FROM HERE TO E -

F7-9 Bb Eb9 Bb
 TER - NI - TY. —

From "A Hole in The Head," Frank recorded this beautiful Cahn-Van Heusen song with Nelson Riddle on December 29, 1958.

All My Tomorrows

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Andante

The piano introduction is in G major, 4/4 time, marked Andante. It begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, featuring a series of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in G major.

Refrain (Slowly, with much expression)

The first line of the refrain is written for voice. It includes guitar chord diagrams for E7, Am7, Am7-5, and D7-9. The lyrics are: "To - day I may not have a thing at all, Ex - now it may not seem like spring at all, We're long as I've got arms that cling at all, It's

The piano accompaniment for the first line of the refrain. It features a melody in the right hand and a bass line in the left hand, both in G major. The tempo is marked slowly and with much expression.

The second line of the refrain is written for voice. It includes guitar chord diagrams for Gmaj7, G6, C#o7, Am7, C/D, and D7. The lyrics are: "cept for just a dream or two; But I've got lots of plans for to - drift - ing and the laughs are few; But I've got rain-bows planned for to - you that I'll be cling - ing to; And All the dreams I dream, beg, or

The piano accompaniment for the second line of the refrain. It continues the melody and bass line from the first line, maintaining the slow and expressive tempo.










To Coda


mor - row, } And All My To - mor - rows be - long to you. Right
 mor - row, }
 mor - row, On some bright to - mor - row they'll all come

2. 




you. No one knows

R. H.







bet - ter than I ____ That luck keeps pass-ing me by ____ that's fate!

G Em Am7 D7 B7+5 E9 A7+5

But with you there at my side, — I'll soon be turn - ing the tide, — just

Am7 D7 E7+5 Bm7-5 E7 Am7 D9

D.S. al Coda

wait! As true, And All My Bright To-mor-rows be-

Coda

Am7-5 D7 G Cm6 G6

long to you! —

R. H.

This Rodgers and Hammerstein masterpiece opened "The Concert Sinatra." Nelson Riddle arranged the song and Frank recorded it at Samuel Goldwyn studios on February 19, 1963.

I Have Dreamed

(From "The King & I")

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Moderato

p very softly

The piano introduction is in 4/4 time, key of B-flat major. It begins with a treble clef and a bass clef. The right hand starts with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The left hand has a single note, B-flat. The tempo is marked 'Moderato' and the dynamics are 'p' (piano) and 'very softly'.

Very tenderly

p molto legato

A - lone and a - wake, I've looked at the stars, The

The vocal melody is in 4/4 time, key of B-flat major. The lyrics are 'A - lone and a - wake, I've looked at the stars, The'. The piano accompaniment is in 4/4 time, key of B-flat major. The dynamics are 'p' (piano) and 'molto legato'.

Bb7 *Eb*

same that smiled on you. _____ And

The vocal melody continues in 4/4 time, key of B-flat major. The lyrics are 'same that smiled on you. _____ And'. The piano accompaniment is in 4/4 time, key of B-flat major. The dynamics are 'p' (piano) and 'molto legato'.

Bb7 Eb

time and a - gain, I've thought all the things that

F7 Bb7

you were think - ing too.

rit softly

REFRAIN *Eb6*
Slowly, with much expression

Bb7 Eb

I have dreamed that your arms are love - ly

mp calmly

Bb9

I have dreamed what a joy you'll be

F6 C7 F6

I have dreamed _____ ev-'ry word you'll whis - per _____

mp

3 3

Bb9 Eb6 Cm7 F7 Bb

When you're close, _____ close to me. _____

D7 G Gmaj7 G6

How you look _____ in the glow of eve - ning _____

mf with more expression

G Gmaj7

I have dreamed _____ and en - joyed the

B \flat 9 Fm7 B \flat 7 E \flat G7

view _____ In these dreams I've loved you so that by

mf passionately

Cm F7 E \flat A \flat G7

now I think I know what it's like to be loved by

cresc.

Cm F9(b5) E \flat A dim A \flat B \flat 7

you _____ I will love be - ing loved by

f

1. E \flat B \flat 7 2. E \flat

you. _____ you. _____

p *dim.* *p*

Frank first recorded this for Capitol on September 13, 1955 with Nelson Riddle's pen and baton. He later chose it for the Reprise album "Sinatra-Basie" with a score by Neal Hefti (recorded October 3, 1962).

(Love Is) The Tender Trap

(From the film "The Tender Trap")

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

C7

F

F#o7

Refrain

You see a pair of laugh - ing eyes _____ And
hand in hand be - neath the trees _____ And

The piano accompaniment for the first line of the refrain. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment. The dynamic is marked 'mp-mf'.

Cm7

C7

sud - den - ly you're sigh - ing sighs, _____ You're
soon there's mu - sic in the breeze, _____ You're

The piano accompaniment for the second line of the refrain. The right hand continues the melodic line, and the left hand provides a steady harmonic accompaniment.

Cm7



F9



Bbmaj7



Bb6



think - ing noth - ing's wrong, you string _____ a - long, boy, then
act - ing kind of smart un - til _____ your heart just goes

A7+5



D7



Am7



Dm



D7



G9



snap!
whap!

Those eyes, _____ those sighs, } They're part -
Those trees, _____ that breeze }

Gm7



C7-9



1.



G9



C7



C7-5



C7



— of THE TEN-DER TRAP! —

You're

2.

Some star - ry night, when $\left\{ \begin{smallmatrix} \text{her} \\ \text{his} \end{smallmatrix} \right\}$ kiss - es make you

tin - gle, $\left\{ \begin{smallmatrix} \text{She'll} \\ \text{He'll} \end{smallmatrix} \right\}$ hold you tight and you'll hate your - self for

be - ing sin - gle. And all at once it seems so nice,

The folks are throw-ing shoes and rice, You

Cm7 F9 Bbmaj7 Bb6 A7+5
 hur - ry to a spot, that's just a dot on the map!

D7 Am7 Dm D7 G9 Gm7 C7#
 You won - der how it all came a - bout, It's too

Cm6 Cm 3fr. F7 Cm 3fr. D7 C D7 Gm Gm(maj7)
 late now, there's no get - ting out, You fell in love, and love

Gm7 C6x Gb7 F Gb Fmaj7 F6
 is THE TEN-DER TRAP!

First sung in "Robin and The Seven Hoods," this is another often-requested song that Frank still performs in concert.

My Kind Of Town

(Chicago Is)

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Allegro

Piano introduction in A-flat major, 4/4 time. The melody is in the right hand, starting on a whole note A-flat, followed by a series of eighth notes: B-flat, C, D, E-flat, F, G, A-flat. The left hand plays a steady eighth-note accompaniment of A-flat, B-flat, C, D, E-flat, F, G, A-flat. The tempo is marked **Allegro** and the dynamics are **mp**. The piece ends with a double bar line.

VOICE (ad lib.)

Vocal line in A-flat major, 4/4 time. The melody is in the right hand, starting on a whole note A-flat, followed by a series of eighth notes: B-flat, C, D, E-flat, F, G, A-flat. The left hand plays a steady eighth-note accompaniment of A-flat, B-flat, C, D, E-flat, F, G, A-flat. The tempo is marked **Allegro** and the dynamics are **mp**. The lyrics are: "Don't ev - er, ev - er ask me what Chi - ca - go is, —". The piece ends with a double bar line.

Vocal line in A-flat major, 4/4 time. The melody is in the right hand, starting on a whole note A-flat, followed by a series of eighth notes: B-flat, C, D, E-flat, F, G, A-flat. The left hand plays a steady eighth-note accompaniment of A-flat, B-flat, C, D, E-flat, F, G, A-flat. The tempo is marked **Allegro** and the dynamics are **mp**. The lyrics are: "Un - less you've got an hour or two or three. —". The piece ends with a double bar line.

Vocal line in A-flat major, 4/4 time. The melody is in the right hand, starting on a whole note A-flat, followed by a series of eighth notes: B-flat, C, D, E-flat, F, G, A-flat. The left hand plays a steady eighth-note accompaniment of A-flat, B-flat, C, D, E-flat, F, G, A-flat. The tempo is marked **Allegro** and the dynamics are **mp**. The lyrics are: "'Cause I need time to tell you what Chi - ca - go is, —". The piece ends with a double bar line.

Cm Bdim Bbm9 A9 G7

All the things Chi - ca - go is to me. Gee! It's

CHORUS (*nice walking style*)

Ab G7 Gb9 F7 F9 F9b+ F7

My KIND OF TOWN *) Chi - ca - go is,

Bbm Ebdim Eb7 Ab Abdim Ab7 C7b5

My KIND OF TOWN Chi - ca - go is,

Db6 Ddim Ab Edim Fm

{ My kind of peo - ple, too, —
My kind of razz - ma - tazz, —

*) Any city name of three syllables can replace Chicago; such as Manhattan, Las Vegas, etc.

Bb9 Gm Bb7 Eb9 Ebdim Eb9 G7 Ab

Peo - ple who — smile at you and each
And it has — that there jazz and each

G7 Gb9 F7 F9 F9b+ F7 Bbm

time I roam, Chi - ca - go is, call -
time I leave, Chi - ca - go is, tug -

Ebdim Eb7 Ab Abdim Ab7 C7b5 1 Db6

ing me home, Chi - ca - go is, One
ging my sleeve,

Ddim Ab Ab7 F7+ F7 Bb9

town that won't let you down, — It's My —

Bbm9 Eb9b Ab6 Abdim Ab6

KIND OF TOWN!

Bbm7 F7 Bbm7 Abdim 2 Db6 Ddim

This is The Wrig - ley

Ab Abdim Ab C7b5 Db6 Ddim

Build - ing, Chi - ca - go is, The Wind - y

Ab Abdim Ab C7b5 Db6 Ddim

Cit - y, Chi - ca - go is, The Un - ion

Ab Abdim Ab C7b5 Db6 Ddim

Stock-yards, Chi - ca - go is, Com - isk - ey

Ab Abdim Ab C7b5 Db6 Ddim

Ball-park, Chi - ca - go is, One town that

cresc.

Ab Ab7 F7+ F7 Bb9 Bbm7

won't let you down, — It's My ——— KIND

Eb9b Ab6 E7b5 Eb9 Ab6

OF TOWN! ———

Recorded for "Songs for Swingin' Lovers" on January 16, 1956 with Nelson Riddle on the podium.

Too Marvelous For Words

Words by
JOHNNY MERCER

Music by
RICHARD A. WHITING

Moderato

poco rit.

VOICE
molto rubato

I search for phras - es, To sing your prais - es, But there

molto rubato

aren't an - y mag - ic ad - jec - tives To tell you all you are;

REFRAIN
Slowly and Rhythmically

You're just too mar - vel - ous, Too mar - vel - ous for

Slowly and Rhythmically
p-mf

words, Like glo - ri - ous, — glam - our - ous — and that old stand - by,

am - or - ous, It's all too won - der - ful, I'll

nev - er find the words, That say e - nough, — tell e - nough, — I

mean, they just aren't swell e - nough, You're much too much, And

Am7 D9 4fr. F# G xooo C9 G xooo

F# G xooo Am7 D9 4fr. Am7 D9 4fr.

Am7 D9 4fr. Am7 D9 4fr. F# G xooo F# G xooo G6 xooo

B C#m7 4fr. F#9 3fr. B Dm7/G xoo G9 xoo C Dm6

Bm7-5 Dm7/A Dm7-5 G7+5 Cmaj7 G+ C6 G+
 just too ver - y ver - y! To ev - er be in

Cmaj7 G Am7 D7 Am7 D9 4fr. Am7 D9 4fr.
 Web - ster's Dic - tion - a - ry, And so I'm bor - row - ing a

F# G Dm6 E7 D° Em7 E° Am Cm6 G+
 love song from the birds, — To tell you that you're mar - vel - ous, Too

Cm6 Cm 3fr. C D7 1 G 2 G *poco rit.*
 mar - vel - ous for words. You're words. —

dim. *p poco rit.* *pp*

Most fans know this song with a Billy May arrangement. Recently, however, two separate recordings, one with a Nelson Riddle score, the other with an Axel Stordahl arrangement, have been retrieved from the Capitol vaults.

Day In - Day Out

Words by
JOHNNY MERCER

Music by
RUBE BLOOM

Moderately (with expression)

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal part is a single staff with lyrics. The tempo is 'Moderately (with expression)'. The key signature has one flat (B-flat major or D minor). The time signature is 4/4.

Lyrics:

Day in, _____ Day out, _____ The
 same old hoo - doo fol - lows me a - bout. _____ The same old
 pound - ing in my heart when - ev - er I think of you, _____

Chords:

- C
- Dm7
- G+
- C
- G7
- Cdim
- C
- Em7
- Cm7
- Cdim
- G7
- Dm7
- G7
- Dm7
















and dar - ling, I think of you ——— day in and day





out. ——— Day out, ——— Day

in, ——— I need - n't tell you how my days be





gin. ——— When I a - wake I a - wak - en with a

tin - gle, one pos - si - bil - i - ty in view, that pos - si - bil - i - ty of

may - be see - ing you. _____ Come rain, _____ come

shine, _____ I meet you and to me the day is

fine. _____ Then I kiss your lips _____ and the pound - ing be -

Chord diagrams: Dm7, G, Dm7, G, Bm, Am7, D7+, Dm7, G7, Cm, G7, G+, C, Dm7, G+, C, G7, Cdim, C, E7+, E7, A7, D7+, D7, Fm, G+.

Accents: >

Trills: 3

comes _____ the o - ceans roar, _____ a thou - sand

drums; _____ can't you see it's love, _____ can there be an - y

doubt, _____ when there it is; Day in, Day

out ? Day out ? _____

ten.

1. 2.

Frank recorded this with Nelson Riddle on November 20, 1956 for "A Swingin' Affair" and also with "Swingin' Brass" on April 11, 1962 (Neal Hefti arranging and conducting).

At Long Last Love

Words and Music by
COLE PORTER

Con moto

The piano introduction is in 4/4 time, marked 'Con moto' and 'mf'. It features a series of chords in the right hand and a simple bass line in the left hand. The chords are Cm, F7(9), F7, and Bb.

Cm F7(9) F7 Bb
with expression and not too slow

The first line of the song is in 4/4 time, marked 'mf'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I'm so in love, And though it gives me joy in -".

The second line of the song is in 4/4 time, marked 'mf'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "tense, I can't de - ciph - er, If I'm a lif - er, Or if it's".

The third line of the song is in 4/4 time, marked 'mf'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "just a first of - fense. I'm so in".

Cm D7 G7sus. 4 G7

love, I've no sense of val - ues left at all. Is this a

Cm Fm *p* Guitar tacet G Fm6 G

play - time af-faire of May - time, Or is it a wind - fall?

Refrain C G Am *slowly, with warm expression* *p-mf* G G7 Am

Is it an earth quake or sim - ply a shock?

Em F A7

Is it the good tur - tle soup or mere - ly the

Dm Dm6 A A7
 mock? Is it a cock - tail, this feel - ing of

F6 Dm6 *cresc.* F G7
 joy, Or is what I feel the real Mc -

C C G Am
 Coy? Is it for all time,

G G7 Am Em
 - or sim - ply a lark? Is it Gra -

C7 B \flat F \sharp dim.7 E7 F6 F *molto*

na - da I see or on - ly As - bu - ry Park? Is it a

mf *molto*

Am6 *espressivo* Fm C C

fan - cy not worth think - ing of,

espressivo

Gm6 p A7 D7 *cresc.* G7

Or is it At Long Last

f *p* *cresc.*

1. C F6 A7 Fm G7 2. C F6 C

Love. Is it a Love.

mf *mf* *mf*

A wartime favorite, this was Frank's fifth side with the Tommy Dorsey Orchestra. He later re-recorded it for his own Reprise label with a new Sy Oliver score on May 1, 1961.

I'll Be Seeing You

Words and Music by
IRVING KAHAL and SAMMY FAIN

Slow

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'mf' and 'Slow'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal melody enters in the second measure. The lyrics are: 'I'll Be See - ing You___ In all the old fa - mil - iar plac - es'. The piano accompaniment continues with the same eighth-note pattern. The second line of the song begins with the lyrics: 'That this heart of mine em-brac - es all day thru:'. The piano part continues with the same accompaniment. The third line of the song begins with the lyrics: 'In that small ca - fè,___ The park a - cross the way,___ The'. The piano part continues with the same accompaniment. The score includes various guitar chords indicated by letters and diagrams: Eb, G7, Fm, C7, Fm, C7, Fm, C7, Fm, Bbdim, Bb7, Ebdim, Eb, bdim, Eb, Cm, Fm7, Abm6, and Fm7. The piano part ends with a final chord of Fm7.

Bb7 **Bb7+5** **Eb** **Bb9+5**
 chil - dren's ca-rou - sel, The chest-nut trees, the wish-ing well.

Eb **G7** **Fm** **C7** **Fm** **C7** **Fm**
 I'll Be See-ing You in ev - 'ry love - ly sum - mer's day, In

Fm **C7** **Fm** **Bbdim** **Bb7** **Bbm6** **Bbm7** **C7**
 ev - 'ry-thing that's light and gay, I'll al - ways think of you that way I'll

Fm **G7** **Cm** **G7** **Cm** **Eb+** **Cm7** **F9**
 find you in the morn - ing sun; And when the night is new, I'll be

cresc. poco a poco *f* *mf*
 look-ing at the moon. But I'll Be See - ing You!

rit.

The "Songs for Swingin' Lovers" album included this, one of George Gershwin's last songs.

Love Is Here To Stay

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Con anima

The piano introduction is in B-flat major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic and a *Con anima* tempo. The melody is played in the right hand, starting on a whole note B-flat, followed by a half note A-flat, a quarter note G, and a half note F. The bass line consists of a steady eighth-note accompaniment: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The piece concludes with a mezzo-forte (*mf*) dynamic, featuring a rising eighth-note scale in the right hand (F, G, A, B, C, D, E, F) and a descending eighth-note scale in the left hand (B-flat, A-flat, G, F, E-flat, D, C, B-flat).

F6 E7 F D7 G7 D7

The more I read the pa-pers The less I com-pre - hend The

mp leggiero

The vocal melody for the first line of lyrics is in B-flat major, 4/4 time. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), F4 (half). The piano accompaniment is in B-flat major, 4/4 time, with a mezzo-piano (*mp*) and *leggiero* tempo. It features a steady eighth-note accompaniment in the left hand and a more active right hand with chords and single notes.

Gm7 Cdim C9 F6 Fdim Gm7 C7 Bb

world and all its ca-pers And how it all will end. Noth-ing seems to be

The vocal melody for the second line of lyrics is in B-flat major, 4/4 time. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (half). The piano accompaniment continues in B-flat major, 4/4 time, with a mezzo-piano (*mp*) and *leggiero* tempo. It features a steady eighth-note accompaniment in the left hand and a more active right hand with chords and single notes.

F G7 C7 B \flat

last - ing, But that is - n't our af - fair; We've got some - thing

Em7-5 A7 D G7 C9

per - ma - nent, I mean in the way — we care. —

Refrain C7 G9 Gm7 C7 F

It's ver - y clear Our love is here to stay;

p - mf

Gm7 C7 G7 Gm7 C7 E \flat 9 D9

Not for a year But ev - er and a day.

G7 C7 D7 Gm7 C7

The ra - di - o and the tel - e - phone and the

Fmaj.7 Bb Em7-5 A7 Dm

mov - ies that we know May just be pass - ing fan - cies,

G7 Gm7 C7 G9

And in time may go. But, oh my dear,

mf *p*

Gm7 C7 F Gm7 C7

Our love is here to stay; To - geth - er

G7 Gm7 C7 Eb9 D9

we're go - ing a long, long way.

G7 C7 D7 Gm7 C7

In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But *gva...* our love is here to

1. F6 C7 2. F6

stay. It's ver - y stay.

The Sinatra fan has three versions of this showstopper. Two were recorded for Columbia (April 7 and May 28, 1946 - the latter is the rarer of the two) with an Axel Stordahl setting. The third was made for "The Concert Sinatra" album for Reprise.

Soliloquy

Lyrics by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Bm Moderato **E9** **Bm** **E9** **Billy:**

I

Bm **E9** **Bm** **E9**

won-der what he'll think of me! I guess he'll call me "The old man!" I guess he'll

p (softly)

D **A7 (D)** **A7** **D** **F#7**

think I can lick Ev-'ry oth-er fel-ler's fa-ther; Well, I can! I

mf

Bm **E9** **Bm** **E9**

bet that he'll turn out to be The spit-an' im-age Of his Dad. But he'll have

p

D A7(D) A7 D

more com-mon sence Than his pud-din' head-ed fa-ther ev-er had. I'll

f accel.

Bm Più mosso Bm

teach him to wras - sle, And dive through a wave, When we go in the morn-in's for our

mf

E9 Am

swim. His moth - er can teach him The way to be-have, But she

Am B7+ rit. E7(b9) Am9(sus)

won't make a sis-sy out o' him. Not him! Not my boy! Not

rit.

Dmaj7 a tempo *E9(b5)* *A7+(b9)* *D6 (Speaks)*

Bill! Bill!

G Allegro *G6* *Am7* *D7* *G6*

My boy, Bill! (I will see that he's named af - ter me, _____)

G#dim *D7* *G* *G6*

I will!) My boy, Bill! He'll be

Am7 *D7* *G6* *Bdim* *Am7*

tall And as tough as a tree, _____ Will Bill! _____

D7 G B7

Like a tree he'll grow, With his head held high And his

Em A9 D

feet plant-ed firm on the ground, And you won't see

Gmaj7 D G6 D A7

no - bod - y dare to try To boss him or toss him a -

D D9 G *poco allarg.* Am7 Gmaj7 D7

round! No pot - bel - lied, bag - gy eyed bul - ly 'll boss him a -

f marcato e poco allarg.

G C6
Con moto

round. _____ I don't give a damn what he

f *a tempo* *mf*

G C6 G C6 G C6 G C6

does, _____ As long as he does what he likes! _____ He can sit on his tail, Or

G C6 G C6 Bb Eb6 Bb Eb6

work on a rail With a ham-mer, a - ham-mer - in' spikes. _____ He can

Bb Eb6 Bb Eb6 Bb Eb6

fer - ry a boat on a riv - er, _____ Or ped - dle a pack on his

B \flat Eb6 D7 G

back. Or work up and down The streets of a town With a

D7 G Gm

whip and a horse and a hack. He can haul a scow a -

A7 Gm A7 F#m

long a can-al, Run a cow a - round a cor-ral, Or may - be bark for a

Ab7 rit. F#m D7

car - rou - sel Of course it takes tal - ent to do that well. He

colla voce *mf*

G *a tempo* C6 G C6 G C6

might be a champ of the heav - y-weights, Or a fel - ler that sells you

G C6 Em7 A7 C D7(b5)

glue, — Or Pres-i-dent of the U - nit - ed States That'd be al - right,

G G6 Am7 (*Speaks ad lib.*) D7

too. — His mother would like that. But he wouldn't be

G6 Ddim (*Sings*) D7

President unless he wanted to be. Not Bill!

G G6 Am7 D7 G6

My boy, Bill! He'll be tall And as tough As a tree, _____

mf

Ddim Am7 D7 G

Will Bill! _____ Like a tree he'll grow, With his

B7 Em A9

head held high, And his feet plant-ed firm on the ground, _____

D G D G6

And you won't see no - bod - y dare to try To

D A7 D D9 G

boss him or toss him a - round! No fat bot - tomed,

f marcato e poco allarg.

Am7 G Am7 Gmaj7 D7

flab - by - faced, pot - bel - lied, bag - gy - eyed bas - tard 'll boss him a -

Am Poco più mosso

round. And I'm damned if he'll mar-ry his

f mf

Am

boss - 's daugh-ter, A skin-ny lipped vir-gin with blood like wa-ter, Who'll

F6 E7 Gm6 D *rall.* E7 (Speaks)

give him a peck And call it a kiss, And look in his eyes through a lorg-net Say,

rall. *sf*

Am (Sings) Am Dm C E7 Am (laugh)

Why am I tak - in' on like this? My kid aint ev - en been born yet!

mf ad lib. *a tempo*

F7 Moderato (slower) F6 F7 F6 F7

I can see him when he's sev - en - teen or so And start-in' in to

mf

F6 F7 F6 F7 F6

go with a girl! I can give him Lots of point-ers,

F7 F6 Gb6 Abm6 Gb6

ve - ry sound, — On the way to get 'round an - y girl. —

a tempo

F7 F6 (Speaks) F7

I can tell him— Wait a min-ute!— Could it be? — What the

rit.

Gm7 C7 Am D9 Am D9 (Speaks utterly heart-broken by the thought) Bill — Oh, Bill!

Hell! What if he is a girl? —

Original tempo

f

Am D9 Am D9 (Sings)

What would I do with her? What could I do for her? A bum with no money! You can have

mp

C G7(C) G7 C

fun with a son, But you got to be a fa-ther To a girl! _____

E7 Am D9

— She might - nt be so bad at that, _____ A kid with

mp

Am D9 C

rib - bons In her hair! _____ A kind o' neat and pe - tite Lit - tle

G7(C) G7 C Bb C7

(Spoken) I can just hear myself bragging about her!

tin - type of her moth-er! What a pair! _____

F Broader (with warmth) **A7** **Gm** **C7(6)** **C7**

My lit-tle girl, Pink and white As peach-es and cream is she.

F **Bb** **F** **Gm** **Gm7** **C7(b5)** **C7**

My lit-tle girl Is half a-gain as bright As girls are meant to be!

Am7 **F** **Bb** **C7** **Am7** **F** **E7(A)** **E7**

Doz-ens of boys pur - sue her, Man-y a like - ly lad

A **Bm9** **E7** **A7** **D7** **G7(6)** **C7**

Does what he can to woo her From her faith - ful dad.

F A7 Gm C7(6) C7

She has a few Pink and white young fel-lers of two and three But

mf

F Bb F G9 F C7

my lit-tle girl Gets hun-gry ev-'ry night and she comes home to

mf

Poco più mosso E+ A_b

(Spoken) My little girl, my little girl!

me! I got to get read-y be-

mf

poco a

E_b Bbmaj7 G_b Bbm Bbm7

fore she comes! I got to make cer-tain that she Won't be dragged up in slums With a

poco cresc.

lot o' bums like me _____ She's got to be shel-tered And

with growing expression

con vigore

f

fed and dressed In the best that mon-ey can buy! I nev-er knew how to get

Quasi grandioso

mon - ey, But I'll try, By God! I'll try! I'll go out and make it Or

sempre crescendo

rit.

ff rit.

steal it, Or take it or die! _____

a tempo

a tempo molto cresc.

ff

r.h. A

"Our Town" was turned into a TV play with songs in 1955. Frank starred in the production and introduced this song which he recorded for Capitol on August 15, 1955.

Love And Marriage

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Schottische tempo



LOVE AND MAR - RIAGE, LOVE AND MAR - RIAGE,



{ Go to-gether like a horse and car-riage, This I tell ya
It's an in-sti-tute you can't dis-par-age, ask the lo-cal



broth - er, Ya can't have one with - out the oth - er.
gen - try and they will say it's el - e -

men - t'ry. Try, try, try to sep - ar - ate them,

It's an il - lu - sion, Try, try,

try and you will on - ly come to this con - clu - sion.

Chords: E7, F, Co, C, D7, G7, G7, C, Ab, Abmaj7, Ab6, Bbm7, Eb7, Ab, Ab6, C, G7.

LOVE AND MAR-RIAGE, LOVE AND MAR - RIAGE, Go to - geth-er like a

horse and car - riage, Dad was told by moth - er, You

can't have one, You can't have none, You can't have one with - out the

oth - er!

Guitar Chord Diagrams:

- C (first system)
- G7 (second system)
- C (third system)
- C7 (fourth system)
- F (fifth system)
- Fm (sixth system)
- C (seventh system)
- E7 (eighth system)
- F (ninth system)
- Co (tenth system)
- C (eleventh system)
- Co (twelfth system)
- C (thirteenth system)
- Co (fourteenth system)
- C (fifteenth system)
- D7 (sixteenth system)
- G9 (seventeenth system)
- G7-9 (eighteenth system)
- C (nineteenth system)
- Db7 (twentieth system)
- C (twenty-first system)

Piano Chord Symbols:

- C (first system)
- G7 (second system)
- C (third system)
- C7 (fourth system)
- F (fifth system)
- Fm (sixth system)
- C (seventh system)
- E7 (eighth system)
- F (ninth system)
- Co (tenth system)
- C (eleventh system)
- Co (twelfth system)
- C (thirteenth system)
- Co (fourteenth system)
- C (fifteenth system)
- D7 (sixteenth system)
- G9 (seventeenth system)
- G7-9 (eighteenth system)
- C (nineteenth system)
- Db7 (twentieth system)
- C (twenty-first system)

The album "In The Wee Small Hours" was a treasure trove of great standards, including this bittersweet lament, arranged by Nelson Riddle and recorded on February 8, 1955.

Glad To Be Unhappy

Words by
LORENZ HART

Music by
RICHARD RODGERS

Commodo (gracefully)

The piano introduction is in 3/4 time, marked *Commodo (gracefully)*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a simple harmonic accompaniment of chords. The dynamics are marked *mf* and *delicato*. A *rit* (ritardando) marking appears at the end of the introduction.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is marked *p not fast* and includes six chords: F, Fma.7, Dmi., Fma.7, Bb, and F. The piano accompaniment is marked *p a tempo*. The lyrics are: "Look at your-self; If you had a sense of hu-mor, you would laugh to beat the Band."

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes four chords: Bb, F, Fma.7, and Dmi., followed by a final Fma.7 chord. The piano accompaniment is marked *mf* and *p*. The lyrics are: "Look at your-self; Do you still be-lieve the ru-mor that ro-"

B \flat F B \flat F G \flat D \flat G \flat D \flat

-mance is sim-ply grand? Since you took it right on the chin,

D A D A C

You have lost that bright tooth paste grin. My men-tal state is all a -

G7 C Ami.7 D7

jum - ble, — I sit a - round and sad - ly mum - ble.

ten.

Refrain Gmi.7 E \flat C7 B \flat

p - mf Fools rush in, so here I am ver - y glad to be un -

Gmi.7 C7° Gmi.7 Eb

-hap - py; — I can't win but here I am,

C7° Bb F F+ Bb

More than glad to be un - hap - py. — Un - re - qui - ted love's a

F FwithB G#dim. F Gmi.7 Gmi.7 C7°

bore. And I've got it pret - ty

F Dmi. F Bb G#dim.

bad, But for some one you a -

F F with B F C7° Gmi.7 C7° F Dmi. F

-dore, It's a pleas-ure to be sad.

Gmi.7 Eb C7° Bb

Like a stray - ing Ba - by lamb, With no mam-my and no

Gmi. C7° F Dmi. Gmi.7 C7°

pap - py, — I'm so un - hap - py, — But oh, so

1. F Fma.7 Dmi.7 2. F Dmi. Dmi.7

glad! glad!

mf *mp*

Red. *

Frank's two recordings are both gems: the first had an Axel Stordahl score (recorded on October 9, 1950); the second had a rockin' Billy May arrangement for the "Come Fly With Me" album (October 3, 1957).

April In Paris

"Avril à Paris"

Words by
E. Y. HARBURG
French Version by
EMELIA RENAUD

Music by
VERNON DUKE

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *mf* and *p*. The vocal melody is introduced in the second system, with lyrics in English and French. The piano accompaniment continues with a steady eighth-note bass line. The score includes guitar chords for the piano part and lyrics for the vocal part.

mf *p*

p semplice

3f.

C **G7** **C** **F** **C** **F**

Fm **Cm** **Fm** **Bb7-9** **Eb** **G7** **G7+5**

A-pril's in the air, But here in Par - is A - pril wears a dif - f'rent gown.
A - pril est dans l'air I - ci à Pa - ris La na - ture a re - rê - tue

You can see her waltz - ing down the street. The tang of
U - ne toi - let - te pour son dé - but. Un bou - quet








wine is in the air, I'm drunk with all the hap-pi-ness that Spring can give,
 de vin est dans l'air Et tout ce bon-heur du Prin-temps nous en - i - vre






Nev-er dreamed it could be so ex - cit-ing to live.
 Nous i - gno - rions qu'il fai-sait si bon de vi - vre.








REFRAIN *p-mf* *amoroso*

A - pril in Par - is, Chest-nuts in blos - som,
 A - vril à Pa - ris, Châ - tai-gniers fleu - ris






Hol - i - day ta - bles un - der the trees.
 Tout est en fê - te sous la feuil - lée.

L.H. mf
p-mf amoroso
 6fr.
 3fr.

C7 Gm7 3fr. C7 F6 E7 F
 A - pril in Par - is, _____
 A - vril à Pa - ris, _____

E7 G#m 4fr. Am Fm7-5 B7+5
 This is a feel - ing _____ No one can ev - er _____
 C'est une é - mo - tion _____ Qu'on ne peut re - cap -

B7 E7+5 E7 Em7-5 A7 Fmaj7 D°
 re - prise. _____ I nev - er knew the
 - tu - rer. _____ Tou - te cet - te joie

C6 D° Fm6 C
 charm of Spring, Nev - er met it face to face.
 du Prin - temps Est un e - li - xir trou - blant.

Am E7 Am F#m7-5 B7+5 B7

I nev - er knew my heart could sing, Nev - er missed a warm em -
 Mon cœur veut main - te - nant chan - ter, Et les jours d'hi-ver ou -

E Dm7 G7 Fm B C Em7-5 C+ A7-5

brace, till A - pril in Par - is, Whom can I run to —
 bli - er. A - vril à Pa - ris, L'air est em - bau - mé —

p *p*

D7 G#m6 Fm7-5 D9 G7

What have you done to — my
 La na - ture est ré - - veil -

f *f* *p*

1. C G7 2. C F C

heart? lée. heart? lée.

mf

Axel Stordahl collaborated with noted arranger Paul Weston and Sammy Cahn, and the same team that wrote DAY BY DAY came up with another standard. Stordahl arranged this song for Frank's recording session of March 6, 1945.

I Should Care

Words and Music by
SAMMY CAHN, AXEL STORDAHL
and PAUL WESTON

Molto moderato e con espressione

The piano introduction consists of two staves. The right hand features a series of triplet eighth notes, starting on a middle C and ascending stepwise. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf*, *cresc.*, *f*, and *rit.*

The first line of the song is set in C major. The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "I know I should pit - y me, But I don't be - cause, you see,". The piano part includes a *p* dynamic and a *a tempo* marking.

The second line of the song continues the melody. The lyrics are: "I have loved and I have learned And as far as I'm con - cerned;". The piano accompaniment includes a *mp* dynamic and a *rit.* marking.

REFRAIN *Tenderly*

The refrain begins with the lyrics: "I SHOULD CARE, I should go a-round weep-ing. I SHOULD". The piano accompaniment features a *p* dynamic, a *mf* dynamic, and a *a tempo* marking.

The second part of the refrain has the lyrics: "CARE I should go with-out sleep-ing. Strange-lye-nough I sleep well". The piano accompaniment includes a *p* dynamic and a *a tempo* marking.

C7 Gm7 C9 Gm7 F Dm G#dim E7 Am D7 D9

'Cept for a dream or two, But, then, I count my sheep well. Fun-ny how sheep can

Dm7 3G7 Dm7 G7 Dm7 G9 C Dm7 G9 C

lull you to sleep. So, I SHOULD CARE, I should let it up - set me.

Gm A7+ A7 D#dim A7 Dm7 Fm

I SHOULD CARE But it just does - n't get me.

Am Dm G#dim E7 Am E+ Am7 D7 F# Dm7

May-be I wont find some-one as love-ly as you, But, I SHOULD

crescendo poco a poco

G7 G9+ 1. C F9 D9 Dm7 G7 2. C Bb9 Fm7 C

CARE and I do. do.

mf *rit.* *ff*

From the show "On Your Toes," Sinatra sang this song in the musical film "Pal Joey" with a Nelson Riddle score.

There's A Small Hotel

(From "On Your Toes")

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

mp

poco rit

The piano introduction is in 4/4 time, key of D major. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The bass line starts with a half note D, followed by a quarter note E, a quarter note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The tempo is marked 'Moderato' and the dynamics are 'mp' (mezzo-piano). The piece concludes with a 'poco rit' (ritardando) marking.

Am7 F# G Am7 F# G

She: I'd like to get a - way, Jun-ior, Some-where a - lone with you.

p a tempo

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in 4/4 time, key of D major. It starts with a half rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The piano accompaniment is in 4/4 time, key of D major. It starts with a half note D, followed by a quarter note E, a quarter note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The tempo is marked 'p a tempo' (piano, at tempo).

Am7 D7 F# Am7 D7 G Bbdim G

It could be oh, so gay, Jun-ior! You need a laugh or two.

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in 4/4 time, key of D major. It starts with a half rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The piano accompaniment is in 4/4 time, key of D major. It starts with a half note D, followed by a quarter note E, a quarter note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The tempo is marked 'p a tempo' (piano, at tempo).

Am7 F# G Am7 Bb+ G maj7 G6

He: A cer-tain place I know, Frank-ie, Where fun-ny peo-ple can have fun.

Am7 D7 B7 B7(b5) E7 *rit.* A7 D7 G dim Am7 *rit.* D7

That's where we two will go, Dar-ling, Be-fore you can count up One, Two, Three. For:

REFRAIN

G maj7 G6 G maj7 G6 G

There's a small ho-tel With a wish-ing well; I

Am7 D7 G maj7 G6 G maj7 G6

wish that we were there to- geth - er.

G maj7 G6 G maj7 G6 G

There's a brid - al suite; One room bright and neat, Com -

Am7 D7 G maj7 G6 G maj7 G6

plete for us to share to - geth - er.

C Dm7 G7 C D#dim E7/A E7

Look - ing through the win - dow you can see a dis - tant stee - ple;

Am E7/A B7 F Am Cm6 D7

Not a sign of peo - ple, Who wants peo - ple?

Gmaj7 G6 Gmaj7 G6 G

When the stee - ple bell says, "Good - night, sleep well," we'll

p

Am7 1. D7 Gmaj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

2. Am7 D7 Bb Cm7 F7

tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

rit.

L.H. mf

Red. *

Another huge hit for Sinatra and Capitol! Cy Coleman and Carolyn Leigh collaborated on the song, and Nelson Riddle wrote the arrangement. Sinatra re-recorded it for Reprise ("Sinatra's Sinatra") on April 30, 1963.

Witchcraft

Words by
CAROLYN LEIGH

Music by
CY COLEMAN

Medium Bounce

Verse

F

Shades of old Lu - cre - tia Bor - gial

mf

Gm

There's a dev - il in you to - night — 'N' al - though my heart a - dores — ya

Am7 Dm7 Gm7 C Am7b5 D7 Gm

My head says — It ain't right — Right to let you make ad - vanc - es, oh no!

Gm7b5 C7 Am Dm7 Gm7 C7b9

Un - der nor - mal cir - cum - stanc - es, I'd go but oh!

Chorus (With A Swingin' Feeling)

F G#C7
 Those fin-gers in my hair— That sly, come - hith - er stare —
 Gm7 C7 F Bb
 that strips my con-science bare It's WITCH - CRAFT — And I've got
 Bbm Fm
 no de-fense — for it The heat is too in-tense — for it What good would
 G7+ Cmaj7 C7 Fmaj9 F6(add9) F
 com-mon sense — for it do? — 'Cause it's WITCH - CRAFT! — Wick-ed
 C11 C7 Fmaj9 F6-9 Fmaj9 F6 Bm7b5
 WITCH - CRAFT — And — al - though I — know — it's strict - ly ta - boo, —

E7 Am Am+5 Am6

When you a - rouse the need — in me, my heart says,

Am+5 Am Gm Gm+5 Gm7

"Yes, in - deed" — in me, "Pro - ceed with what you're lead - in' me to!" —

C7 F#6 F6 G#°7

It's such an an - cient pitch — But one I would-n't switch —

1.

Gm7 C+7(b9) F

'Cause there's no nie - er witch than you!

2.

F6

you!

Part of the album "Songs for Swingin' Lovers," recorded with Nelson Riddle conducting on January 6, 1956.

I Thought About You

Words by
JOHNNY MERCER

Music by
JIMMY VAN HEUSEN

Moderato

mf

Voice

Seems that I read, — or some - bod - y said — That

out of sight is out of mind, — May - be that's so — but

I tried to go — And leave you be - hind, — What did I find? —

Chords: Eb6, G7(sus.4), G7+5, G7(sus.4), G7, Cm, Bb7+5, Eb6, G, G6, Fm6, Ab7(sus.4), D9, Fm7, Bb7(add G)

The musical score is written for piano and voice. The piano part begins with a *Moderato* tempo and a mezzo-forte (*mf*) dynamic. It features a complex harmonic structure with many chords and arpeggiated figures. The voice part enters with the lyrics "Seems that I read, — or some - bod - y said — That out of sight is out of mind, — May - be that's so — but I tried to go — And leave you be - hind, — What did I find? —". Above the voice line, guitar chords are indicated: Eb6, G7(sus.4), G7+5, G7(sus.4), G7, Cm, Bb7+5, Eb6, G, G6, Fm6, Ab7(sus.4), D9, Fm7, and Bb7(add G). The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings.

Refrain (*Slowly and Rhythmically*)

p-mf

I took a trip on the train— and I THOUGHT A-BOUT YOU,

I passed a shad-ow-y lane— and I THOUGHT A-BOUT YOU,

Two or three cars parked under the stars, A win-ding stream,— Moon shin-ing down on

some lit-tle town, And with each beam, Same old dream, At ev-ry stop that we made,

Chords: Eb, D7, G7+5, C9+5, C9, F9, Cm7, F7, Fm7, Gm, G7, Cm, Eb7, Bbm7 (sus 4), Cm, Eb7, Ab, Cm7, Ab6, Abm6, Eb, Bb7, Eb, Cm7, D7 (sus. 4), D+, D7, Gm, Gdim, Ab6, Abm (add G), Bb7 (add G), Eb, D7, D7 (sus. 4), D+, D7, Gm, Gdim, Ab6, Abm (add G), Bb7 (add G), Eb, D7.

G7+5

C9+5 C9

F9

Cm7

F7

Fm7

Oh, I THOUGHT A-BOUT YOU,

But when I pulled down the shade,

Gm

G7

Cm

Bbm7 (sus 4) Eb7

Eb7

Ab

Cm7 Ab6

then I real - ly felt blue,

I peeked thru the crack and

Abm6

Eb

Eb6

Ab7

F9

F#dim.

Fm7

Bb7 (add G) Bb7

looked at the track, The one go - ing back to you,

And what did I do?

Fm7

Ddim. (add G)

1. Eb6

Cm

Fm7

Bb7

2. Eb6

Eb7

Eb6

I THOUGHT A-BOUT YOU!

poco rit.

First taped for the soundtrack of "Can-Can" on February 19, 1960, Frank recorded a swinging Sammy Nestico score for the "L.A. Is My Lady" album.

It's All Right With Me

Words and Music by
COLE PORTER

Fast 2

The piano introduction is in 4/4 time, marked 'Fast 2' and 'mf'. It features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment of eighth notes. The key signature has one sharp (F#).

The first vocal line includes guitar chord diagrams for Am7 and D9 (4fr.). The lyrics are: "It's the wrong time _____ and the wrong place, _____ though your wrong song _____ in the wrong style, _____ though your".

The second vocal line includes guitar chord diagrams for Am7 and Dm7. The lyrics are: "face is charm - ing it's the wrong face. _____ It's not smile is love - ly it's the wrong smile. _____ It's not".

G7 E7-5 A9

her face but such a charm - ing face, that it's
her smile, but such a love - ly smile, that it's

D9 4fr. G7-9 1. Esus4 E7

all right with me. It's the
all right with

2. C6 Gm/C C9

me. You can't know how hap - py I

A°7/C Fm/C D°7/C

am that we met, I'm strange - ly at - tract - ed to

you. _____ There's some - one I'm try - ing so

hard to for - get, don't you want to for - get some - one

too? It's the wrong game _____ with the

wrong chips, _____ though your lips are tempt - ing they're the

Chord Diagrams:

- C
- Cmaj7
- C6
- Bb6-5
- A7-9
- D7
- Bm7-5
- E7
- Am6
- E
- D
- E+
- Am7
- D9 4fr.
- Am7

Other markings:

- To Coda
- 3 (triplets)

Dm7 **G7**

wrong lips. They're not her lips but they're such

G7-5 **A9** **D9** 4fr.

tempt - ing lips that if some night you are

G9 **B7** **Dm7** **G7** **Cmaj7** **C7** **C7-5**

free, hey! It's all right, it's

Fmaj7 **F7** **D9** 4fr. **Dm7/G**

all right, it's all right with

D. S. $\frac{3}{4}$ (with repeats) al Coda

me. _____ Inst. _____

too.

ff

Wrong game _____ with the wrong chips, _____ Though your

f

lips are tempt - ing they're the wrong lips. _____ They're not

f

her chops _____ but they're such tempt - ing chops _____ that if

f


 4fr.
 
 6fr.
 4fr.

some night _____ you might be free, _____ hey! It's

 4fr.
 4fr.



all right, _____ it's all right, _____ it's

 6fr.
 4fr.
 4fr.



 4fr.



all right _____ with me. _____


 4fr.



 4fr.






 4fr.



 4fr.





all right _____ with me. _____


 4fr.



 4fr.





all right _____ with me. _____

Written for the motion picture starring Debbie Reynolds, this was Reprise's first 45 single. Frank recorded it with Felix Slatkin at the podium on December 21, 1960.

The Second Time Around

Words and Music by
SAMMY CAHN
and JAMES VAN HEUSEN

Moderately slow with expression

The musical score is written for piano and voice. It begins with a piano introduction marked *mf* (mezzo-forte). The piano part features a series of chords: G7-9, Fm6, C, Eb dim, and Dm. The vocal melody enters with the lyrics "Love is love - li - er THE SEC - OND TIME A - ROUND,". The piano accompaniment continues with a *p* (piano) dynamic. The score then continues with the lyrics "Just as won - der - ful with both feet on the ground." and "It's that sec - ond time you hear your love song sung,". The piano part provides harmonic support with various chords including G9, G7-9, G7, Cmaj7, C6, C, Dm6, E9, E7, Am, C7, Gm7, C7, C+7, and F. The score concludes with a final piano flourish.

mf

G7-9 Fm6 C Eb dim Dm

Love is love - li - er THE SEC - OND TIME A - ROUND,

p

G9 G7-9 G7 Cmaj7 C6 C Dm6

Just as won - der - ful with both feet on the ground.

E9 E7 Am C7 Gm7 C7 C+7 F

It's that sec - ond time you hear your love song sung,

Db7 F Am7 D7 Am7 D7 D+7

Makes you think per - haps, that love like youth is

G7 F#7 G7 F#7 G7 G7-9 Fm6 C

wast - ed on the young. Love's more comf' - ta - ble the

poco rall.

Ebdim Dm G9 G7-9 G7

sec - ond time you fall, Like a

Cmaj7 C6 C Dm6

friend - ly home the sec - ond time you call.

E9 E7 Am C7 Gm7 C7 C+7 F A7-5

Who can say what led us to this mir - a - cle we

D7 Ebdim Dm7 G7 Bdim Dm6

found? There are those who'll bet love comes but

E7sus E7 E7-5 A7 Am7 D7 D7-5 Dm7 Fm

once, and yet, I'm, oh, so glad we met THE SEC-OND TIME A -

poco rall.

1. C C6 Dm7 G7-9 Fm6 2. C C6 Eb6 Gb6 C

ROUND. Love is ROUND.

a tempo *mf*

Part of the classic "Only The Lonely" album, this was taped on June 24, 1958, with Nelson Riddle arranging and conducting.

What's New?

Words by
JOHNNY BURKE

Music by
BOB HAGGART

Medium Ballad tempo, with a beat

G6 F6 Am7 Dm6 G6 G7
 What's new? — How is the world treat-ing you? —
 Ab 4th fret G7 Cm 3rd fret
 You have-n't changed a bit; —
 Em G7 C Dm Db7-5
 love-ly as ev - er, I must ad - mit. — What's new? —







How did that ro-mance come through?_ We have-n't met since then,








gee, but it's nice to see you a - gain. —




What's new?_ Prob-ab-ly I'm bor-ing you, —






but see-ing you is grand, — and you were sweet to










of - fer your hand; _ I un - der - stand. _ A - dieu! _











Par - don my ask - ing what's new. _ Of course you could - n't

know, I have - n't changed, I still love you so. _

George Siravo's arrangement helped make this one of Frank's swingiest Columbia sides on April 14, 1950.

You Do Something To Me

Words and Music by
COLE PORTER

Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of eighth-note chords and a melodic line, while the left hand plays a steady eighth-note bass line. The piece concludes with a ritardando (rit) marking.

The first line of the song is in B-flat major, 4/4 time. The vocal melody is marked "Not fast". The piano accompaniment begins with a piano (p) dynamic and a tempo marking of "a tempo". The melody is supported by chords: E-flat major, B-flat 7, E-flat major, A-flat major, and E-flat major. The lyrics are: "I was might - y blue, Thought my life was".

The second line of the song continues in B-flat major, 4/4 time. The piano accompaniment features a mezzo-forte (mf) dynamic. The melody is supported by chords: F minor 7, F 7, B-flat 7, C major diminished, and B-flat 7. The lyrics are: "through, Till the heav - ens o - pened,".

E♭ *B♭7* *E♭ espr.* *E♭mi.* *B♭7*

And I gazed at you. Won't you tell me,

espr. *p*

E♭mi. *E♭7* *A♭mi.* *E♭mi.* *F7* *Gmi.* *Gmi.7*

dear, Why, when you ap - pear, Some-thing hap-pens

mf *p*

Emi.7 *F#dim.* *Dmi.7* *C7* *Fmi.* *poco rit* *B7* *B♭7*

to me And the strang-est feel-ing goes through me?

poco rit

Slowly, with expression

Refrain *E♭*
p-mf a tempo

D *E♭* *D* *E♭*

You do some-thing to me.

p-mf a tempo

E^b B^+ E^b $E^{dim.}$ B^b7 D

Some-thing that sim - ply mys - ti - fies me.

$F^{mi.}$ $E^{dim.}$ $F^{mi.}$ $C7$

Tell me, why should it be

$F7$ B^b7 $F^{\#dim.}$

You have the pow'r to hyp - no - tize me?

E^b $F^{\#dim.}$ B^b7 $C7$

Let me live 'neath your spell,

B B \flat Edim. A \flat Gmi. B \flat 7

Do do — that voo - doo — that you do — so well, For

mf

E \flat D E \flat

you do some - thing to

p

C7 F7 B \flat 7

me That no - bod - y else could

R. H. *L. H.* *mf*

1. E \flat Fmi.7 B \flat 7 2. E \flat

do. do.

p

Billy Butterfield soloed on Frank's Columbia version of October 9, 1950. Frank recorded the song for Capitol on March 2, 1960 for the "Nice and Easy" album.

Nevertheless

(I'm In Love With You)

Words and Music by
BERT KALMAR and HARRY RUBY

Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It begins with a treble clef staff containing whole rests for four measures. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with a trill on the G4 in the fifth measure. The bass line consists of a steady eighth-note pattern. The piece concludes with a double bar line and repeat dots.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in B-flat major, 4/4 time, with a key signature of two flats. The lyrics are: "I knew the time had to come, When I'd be held un-der your In spite of all I could do, I went a - head fall-ing for". The piano accompaniment is in the same key and time, with a melody in the right hand and a bass line in the left hand. The piece concludes with a double bar line and repeat dots.

The second line of the song features a vocal melody and piano accompaniment. The vocal line is in B-flat major, 4/4 time, with a key signature of two flats. The lyrics are: "thumb. you. I'm like a pawn in your hand, Moved and com- So if I laugh or I cry, I made my". The piano accompaniment is in the same key and time, with a melody in the right hand and a bass line in the left hand. The piece concludes with a double bar line and repeat dots.

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F7 F+ B \flat Gm6 D A7

-pelled, at your com - mand. Whe-ther it's for bad or for
bed, that's where I'll lie. For what hap-pens there's no ex -

mf

D F C7 F7 Cm7 E \flat m F7

good, I would nev - er change if I could.
cuse, I put my own head in the noose.

poco rit.

REFRAIN

B \flat D \flat dim F7

May-be I'm right, and may-be I'm wrong, And may-be I'm weak, and

a tempo
p-f

Fm6 G7+ G7 Cm G7 G+ C7 F7

may - be I'm strong: But Nev - er - the - less, I'm In Love With

B \flat Gm7 C7 F7 B \flat D \flat dim

You. May-be I'll win and may-be I'll lose, And

F7 Fm6 G7+ G7 Cm G7 G+

may-be I'm in; — for cry-in' the blues: But Nev-er-the-less, — I'm In

C7 F7 B \flat F+ B \flat + E \flat + Fm7 B \flat 7

Love With You. ————— Some-how, I know at a glance, the

Fm7 B \flat 7 E \flat

ter-ri-ble chanc-es I'm tak - - ing:

Gm7 C7 Gm7 C7 F7 Cm7 F7

Fine at the start, then left with a heart that is break - ing.

Bb Dbdim F7

May - be I'll live - a life of re - gret - And may - be I'll give - much

p

Fm6 G7+ G7 Cm G7 G+ C7 F7

more than I'll get; - But, Nev - er - the - less, - I'm In Love With

1. 2.

Bb Gm Ebm F7 Bb C7 F+ Bb

You. You.

gra *sf*

Both Sinatra recordings are classics. The first was recorded with an Axel Stordahl score. The second, for "Only The Lonely," was recorded on May 29, 1958 with a Nelson Riddle arrangement.

Guess I'll Hang My Tears Out To Dry

Words by
SAMMY CAHN

Music by
JULE STYNE

Rhapsodic

Amaj9 **A7-9** **Dmaj7** **F⁶₉**

No Chord **Fm6** **E7+5**

Freely
AaddB **E7** **A** **E7** **AaddB** **E7**

The torch I car-ry is hand-some; It's worth it's heart-ache in

Em9 **A9** **A7-9** **D** **A** **Bm7** 3fr. **Bm6** 3fr.

ran-som. And when the twi-light steals, I know how the la-dy in the

Slowly, with expression

har - bor feels. When I want rain,

I get sun - ny weath - er; I'm just as blue as the sky. Since love is gone, can't

pull my - self to - geth - er. Guess I'll hang my tears out to dry. Friends ask me out,

I tell them I'm bus - y, so I must get a new al - i - bi. I stay at home, and

Chords: A6, A+5, A, B, C, B, C, D, Eb, D, Eb, C#m7, Cm7, Bm7, E7+5, Amaj7, F#m7, Bm9, E7, E7+5, A13, A13-9, Dmaj7, G7-5, G7, A/E, B/E, A, C#m7, F#9, Bm7, E7+5, Amaj7, F#m7, Bm9, E7, E7+5, A13, A13-9

3

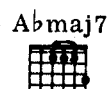
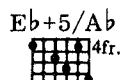
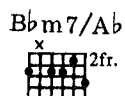
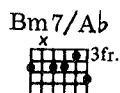
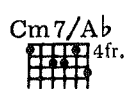
Dmaj7 G7-5 G7 A/E B/E A
 ask my-self 'Where is he?' Guess I'll hang my tears out to dry.

G/A D/A F/A C/A A7-5 Em7
 Dry lit-tle tear-drops,

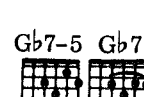
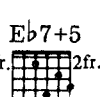
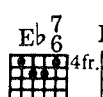
A7-9 Dmaj7 D6 A9+5 D6 C#7-5
 hang-ing on a string of dreams. Fly lit-tle mem-'ries,

F#m7-5 Bm9 F6 E7 Eb9
 my lit-tle mem-'ries re - mind him of our cra - zy schemes.

molto rit.



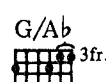
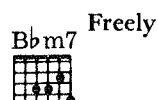
Some - bod-y said just for - get a - bout him, so I gave that treat - ment a



try; Strange - ly e-nough I got a - long with - out him,



then one day he passed me right by, oh well, I



guess I'll hang my tears out to dry.

Don Costa's first album with Sinatra was "Sinatra and Strings," and this song ended side one. It was taped on November 22, 1961.

Come Rain Or Come Shine

Words by
JOHNNY MERCER

Music by
HAROLD ARLEN

Freely

The piano introduction is in 4/4 time, marked *mf* *espressivo*. It features a melodic line in the right hand with triplets and a more active bass line. The key signature has one flat (B-flat).

The piano introduction continues with a melodic line in the right hand and a bass line. The key signature changes to two flats (B-flat and E-flat). The tempo marking *rit* (ritardando) is present.

F
Slowly and very tenderly

A7

The first line of the song is marked *p* (piano) and *a tempo*. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I'm gon - na love you Like no - bod - y's loved you, Come".

Dm

G7

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "rain or come shine. High as a moun - tain And".

C7
ten.

deep as a riv - er, Come rain or come shine.

F7

ten.

G^b Cm7 F7 B^bm Fm

I guess when you met me It was

molto espr.

B^bm C7(b5) Fm

just one of those things, But don't ev - er

E^bm Adim Fdim C7 B^bdim Cdim G7 G7(b5) C9

bet me, 'Cause I'm gon - na be true if you let me.

mf dim rit

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into four systems. The first system shows the vocal line starting with the lyrics 'deep as a riv - er, Come rain or come come shine.' The piano part has a tenor line and a bass line. The second system continues the vocal line with 'I guess when you met me It was'. The piano part includes a 'molto espr.' (molto expressive) marking. The third system continues with 'just one of those things, But don't ev - er'. The fourth system concludes with 'bet me, 'Cause I'm gon - na be true if you let me.' The piano part includes a 'mf dim' (mezzo-forte, then diminuendo) and a 'rit' (ritardando) marking. Chord symbols are placed above the vocal line, and the piano part features various chord voicings and arpeggios.

F
a tempo

A7

You're gon - na love me Like no - bod - y's loved me, Come

p a tempo

Dm

rain or come shine.

Dm

Hap - py to - geth - er, Un -

B9

hap - py to - geth - er

B7

And

A7

won't it be fine.

D7

Days may be cloud - y . Or

poco f

G7 *rit* Gm

sun - ny, We're in or we're out of the mon - ey, But

Dm7 *a tempo* G7 G E7(b5) A

I'm with you al - ways, I'm with you rain — or
(Au - gie,) (Del - la,)

1. D7 G7 Ebmaj.7 Eb7 2. D7

shine! shine!

rit e dim *p dim e rall.*

G7 C7 D

pp

Written for the film "Papa's Delicate Condition," Frank's version appeared on the Reprise album "Sinatra's Sinatra" with an arrangement by Nelson Riddle.

Call Me Irresponsible

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Slowly

p cresc. poco a poco *mf*

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a steady bass line. The tempo is marked 'Slowly' and the dynamics range from piano (*p*) to mezzo-forte (*mf*).

Verse, with a trace of self-pity

(ad lib.) *F* *A^b* *D^b9-5* *C9* *E* *F*

Seems I'm al-ways mak-ing res-o-lu-tions. — Like ev-'ry night for

mp Colla Voce

The first system of the verse includes vocal melody and piano accompaniment. The key signature has one flat (B-flat). The piano part features a variety of chords, including F major, A-flat major, D-flat 9-5, C9, E major, and F major. The vocal line is marked *(ad lib.)* and the piano part is marked *mp Colla Voce*.

F[#]dim *C7sus* *C7* *F* *A^b* *CaddD* *C*

me is New Year's Eve. — Things they chis-el on those in-sti-tu-tions;—

Red. ***

The second system of the verse continues the vocal melody and piano accompaniment. The piano part features a variety of chords, including F# diminished, C7 suspended, C7, F major, A-flat major, C add D, and C major. The vocal line is marked *me is New Year's Eve. — Things they chis-el on those in-sti-tu-tions;—*. The piano part ends with a *Red.* (Reduction) and a *** (star) symbol.

F9-5 F# G D7 D7-9 D7 G

the lof - ty thoughts I nev - er quite a - chieve.

Gm C9 C+9 Fmaj9 F6

Each time I'm tak - ing bows 'cause ev - 'ry - thing went well

Dm A+ Dm7 G9addE Gm9 C7 Gm7 C7

things go aw - ry, and there am I say - ing I meant well.

Refrain, Slowly With A Smooth, Steady Rhythm

F F6 F#dim-5 F#dim F#dim add D F#dim Gm Gm6 G#dim-5 G#dim G#dim add E G#dim

Call me ir - re - spon - si - ble, call me un - re - li - a - ble,

p cresc. poco a poco

Fmaj7 F A7 A+7 A7 A+7 Cm7 D+7 C7sus C7 Cm7 D+7 ^{Gm}add A&C D+ Gm
 throw in un - de - pend - a - ble too. Do my

mf *mp* *mf*

Trd. *

B7 C7 C9addA C7 Cm6 D7-9 D+ D7 Dm7 G7 G13-9 G9 G7addE G9
 fool - ish al - i - bis bore you? Well, I'm not too clev - er. I

mp

Gm7 ^{C6}no G Gm7 D+ C7 C+ F F6 F#dim-5 F#dim F#dimadd D F#dim Gm Gm6
 just a - dore you. Call me un - pre - dict - a - ble, tell me

p *r. h.* *rall.* *p* *cresc. poco a poco* *a tempo*

G#dim-5 G#dim G#dimadd E G#dim Fmaj7 F A7 A+7 A7 A+7 Cm6 D7
 I'm im - prac - ti - cal, rain - bows I'm in - clined to pur - sue.

Trd. *

Cm Bm Bbm D7 add A&C Gm D+ Gm B7 C7 C9 add A C7 Cm6 Cm6 add D

Call me ir - re - spon - si - ble, yes, I'm

mf

D13-9 D9 D7 add B D9 Gm7 add C Gm7 B7 C7 C9 add A C7

un - re - li - a - ble, but it's un - de - ni - a - bly

A7-5 A7 A+7 A7 D7-9 D7 Gm9 add C Bdim Gm7 add A Bb7 Bbm6 C7-9 Bbm6

true, I'm ir - res - pon - si - bly mad for

mp *rall.*

1 2.

F Bb6 Fmaj7 Bb6 Fmaj7 Bb6 Fmaj7 Bb6 F Bb6 Fmaj7 Bb Fmaj7

you! you!

a tempo *rall.* *p*

8va

Frank's rendition was a highlight of the MGM musical "Anchors Aweigh." His Columbia recording took place on December 1, 1944.

I Fall In Love Too Easily

Words and Music by
SAMMY CAHN and JULE STYNE

Moderately

mf

Moderately Fm7 Bb9 Eb

There are those who can leave love or take it Love to

mp

Fm7 Bb7 D Eb Bb Cm7 F7

them is just what they make it I wish that I were the

Bb A7 Bb G7 Cm7 F7 Fm7 Bb7

same But love is my fav - 'rite game.

Chorus, *Slowly (with feeling)*

Fm7 Bb7 Eb Fm6 G7aug Cm

I Fall In Love Too Eas-i - ly, I fall in love too fast,

Fm G7aug Cm Cm7 D7 D7-5

I fall in love too ter - ri - bly hard, - For love to ev - er

Fm6 G7 G9b Cm7 D7 G7

last. My heart should be well schooled — 'Cause I've been

C Dm7 C C7 Fm Bbm Eb9 Fm7 Bb7

fooled in the past, — And still I Fall — In Love Too

Eb Eb7 Ab Bb9- 1 Eb Bb9- 5+ Eb Cm7 2 Eb

Eas - i - ly, — I fall in love too fast. fast. —

Sinatra had Quincy Jones score this for his appearance at the Sands Hotel with Count Basie. It appeared on "Sinatra at The Sands."

Where Or When

(From "Babes In Arms")

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It consists of four measures. The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to C5, B4, A4, and G4. The left hand provides harmonic support with chords and single notes. The first measure has a mezzo-piano (mp) dynamic marking.

Slowly

Cm7 F7 Cm7 F7 Bb7 Eb7 Bb7 Eb7 Ab

When you're a-wake The things you think come from the dreams you dream. Thought has wings, —

The piano accompaniment for the first line of lyrics is in B-flat major, 4/4 time, marked Slowly. It consists of eight measures. The melody is in the right hand, and the left hand provides harmonic support with chords and single notes. The first measure has a piano (p) dynamic marking.

Fm7 Abm6 Ab6 Bb7 Eb Cm7 F7

— And lots of things — are sel-dom what they seem. Some-times you think you've

The piano accompaniment for the second line of lyrics is in B-flat major, 4/4 time, marked Slowly. It consists of eight measures. The melody is in the right hand, and the left hand provides harmonic support with chords and single notes.

Cm7 F7 Bb7 Eb7 Bb7 Eb7 Ab Fm7

lived be-fore All that you live to - day. Things you do — come back to you, —

Abm6 Fm7 Bb7 Eb Fm Bb7 *poco rit*

— As though they knew the way. Oh, the tricks your mind can play!

REFRAIN with tender expression *a tempo* Eb Eb6 Ebmaj7

It seems we stood and talked like this be - fore. We

Fm7

looked at each oth-er in the same way then, But I can't re-mem-ber where or

when. _____ The clothes you're wear - ing are the

Chord symbols: $E\flat$ maj7, $E\flat$ 6, $A\flat$ m6, $B\flat$ 7, $E\flat$, $E\flat$ 6

clothes you wore. The smile you are smil - ing you were smil - ing then,

Chord symbols: $E\flat$ maj7, F m7

But I can't re-mem-ber where or when. _____

Chord symbols: $E\flat$ maj7, $E\flat$ 6, F m6, G 7

Some things that hap-pen for the first time, — Seem to be

Chord symbols: C m, F m7, G 7sus4, G 7, F , G 7, C m

mp

Fm7 F7 sus4 F7 Fm7 Bb7 Eb

hap - pen - ing a - gain. And so it

p

Eb6 Ebmaj7 Eb+ poco Fm a poco

seems that we have met be - fore, and laughed be -

poco a poco

Gm *crescendo* Fm *e più* Gm *espressivo* Fm sus4 Fm Gm Bb7

fore, and loved be - fore, But who knows where or

crescendo e più espressivo

1. Eb Fm7 Ebmaj7 Fm7 Bb7 2. Eb *mf* *rit.* Abm cb Eb

when! when!

mf *rit.* L.H.

Another song Frank recorded twice, Columbia recorded it on November 5, 1947 with Axel Stordahl supplying the arrangement. Later, Nelson Riddle scored it for the album "In the Wee Small Hours."

It Never Entered My Mind

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

mf

p legato e tranquillo

Bb F Bb6 F Bb F

I don't care if there's pow-der on my nose, I don't care if my

Bb6 F Bb F G7

hair-do is in place. I've lost the ver - y mean - ing of re - pose, I

C sus4 C Cm Cm6 Gm

nev - er put a mud pack on my face. Oh, who'd have thought that I'd

A7 D7 G7

walk in a daze now, I nev-er go to shows at night, But just to ma-tin-ees now.

Csus4 C Cm6 *poco rit* C⁹7

I see the show and home I go.

poco rit

REFRAIN F Am

Slowly, with warm expression *p-mf a tempo*

Once I laughed when I heard you say - ing That I'd be play - ing

p-mf a tempo

F Am F Am F Am

sol - i - taire, - Un - eas - y in my eas - y chair. -

B \flat 6 Gm E \flat 7 C7 *p* F Am

It nev-er en-tered my mind.— Once you told me

F Am F Am F Am

I was mis-tak-en That I'd a-wak-en with the sun —

F Am F Am B \flat 6 F

And or-der or-ange juice for one,— It nev-er en-tered my mind.

Am Em C7 *mp* F F6 B \flat B \flat 6 C7 Fmaj7 F6 B \flat

— You have what — I lack my-self,—

Bb6 C7 F6 C7 F Bb dim7 *mf* C7 Bb Am

And now I e - ven have to scratch my back my - self.

mf marcato

Bb Am C7 *p* F Am F Am F Am

Once you warned me That if you scorned me, I'd sing the maid-en's

p

F Am F Am Cm6 Bb+ D7 Gm C7 sus C7

pray'r a - gain. And wish that you were there a - gain. To get in - to my

F Fmaj7 Bb6 F C7 1. F6 G7 C7 2. F6

hair a - gain, It nev - er en - tered my mind.

mf p

Red. *

Arlen and Mercer wrote one of the definitive "saloon" songs for the film "The Sky's The Limit." Frank has recorded it three times.

One For My Baby

(And One More For The Road)

Words by
JOHNNY MERCER

Music by
HAROLD ARLEN

Lazily

The musical score is written for voice and piano. It begins with a piano introduction marked 'r.h.' and 'p (very sustained throughout)'. The melody is in E-flat major, with a key signature of two flats. The tempo/style is 'Lazily'. The lyrics are: 'It's quart-er to three, — There's no one in the place ex - cept you and me, — So, set 'em up, Joe, — I've got a lit-tle sto - ry you ought-a know, — We're drinking, my friend, — To the end — of a brief ep - i - sode, — Make it. ONE FOR MY BA-BY and one more for the road. I'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mf', and 'pp'. Chord symbols are provided above the piano accompaniment, including Eb6, Eb7, Eb6, Fm7, Eb6, Eb7, Eb9, Ab6, Ab7, Ab6, Ab9, Eb6, G7+5, Ebm6, Fm7, Eb7, Ab7, Fm7, Eb6, and D7. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

G Bm G D7 G G7^{b9} G7
 got the rou-tine, — so drop an-oth-er nick - el in the ma-chine, — I'm
mp *pp*

G Bm G D7 G Dm7 G7
 feel-in' so bad, — I wish you'd make the mu-sic dream-y and sad, — Could
mp *pp*

C Em7 C C9 G B7+5 Gm6
 tell you a lot, — But you've got to be true to your code, — Make it ONE FOR MY BA-BY and
mp

Am7 G7^{b9} C7^{b9} D7+G G F#7 G9 Gm7 C7 Gm7 Cdim C9
 one more for the road. You'd nev - er know it, But Buddy, I'm a kind of po-et and I've
mf

B7+5 E9 A9 D7+G G Am7 Bb6 Am7 Gm7 C7 Gm7 Cdim C9
 got-ta lot - ta things to say, — And when I'm gloomy, You simply got-ta lis-ten to me, Un-
mf

til it's talked a - way, — Well, that's how it goes — And Joe, I know you're get-ting anx-i-ous to close, —

Chords: Gm7, Eb9, D7+5, G, Bm, G, D7, G, C7b9

So, thanks for the cheer, — I hope you did-n't mind my bend-ing your ear, —

Chords: G7, G, Bm, G, D7, G, Dm7

pp

This torch that I've found, — Must be drowned or it soon might ex-plode, —

Chords: G7, C6, Em7, C6, C9, G

Make it ONE FOR MY BA-BY and one more for the road, That long, long

Chords: B7+5, Gm6, Am7, G7b9, C7b9, D7+G, B7+5, B7, E9b, A7, A7b7, D9b

road. — 1 road. — 2

Chords: 1 G, F9, Ab7b, Bb7+5, 2 G, Am7, G, G6

r.h. mp p pp ppp

The classic Columbia Sinatra-Stordahl recording was made on March 6, 1945. Frank later re-recorded the song, this time with Nelson Riddle arranging, for "Nice 'n Easy."

Dream

Words and Music by
JOHNNY MERCER

Slowly (with expression)

The piano introduction is in C minor, 4/4 time. It begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, featuring a series of descending eighth notes and a half note. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a 'rall.' (rallentando) marking and a double bar line.

VERSE

The first system of the verse includes guitar chords: Gm (3fr.), A7, D, Dm7b5, G7 (x3), and Cm (3fr.). The melody is in the right hand, and the piano accompaniment is in the left hand, marked mezzo-piano (mp). The lyrics are: "Get in touch with that sun - down fel - low, — As he tip - toes a - cross the sand."

The second system of the verse includes guitar chords: Cm7-5, F7, Bb, D7, Gm (3fr.), C7, C9+5, Cm7 (3fr.), and F9. The melody continues in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "He's got a mil - lion kinds of star - dust, Pick your fav - 'rite brand, and:"

CHORUS (Slow tempo)





DREAM _____ when you're feel- in' blue, _____ DREAM _____






— that's the thing to do. _____ Just _____ watch the smoke- rings










rise in the air, _____ You'll find your share _____ of mem- o - ries there..





— So DREAM _____ when the day is thru, _____

B \flat 6 Dm7 G7 E \flat

DREAM and they might come true, Things

E \flat Ebm B \flat A7 D7 Gm7 Cm7 F7 \flat 9

— nev - er are as bad as they seem, — So DREAM, DREAM,

1. B \flat F13 F7sus4 F7 \flat 9 2. B \flat F7 \flat 9 B \flat 6add9

DREAM. DREAM. rall.

A classic song, with a now-classic Nelson Riddle arrangement, recorded on April 7, 1954.

Just One Of Those Things

Words and Music by
COLE PORTER

Allegretto

mf *p* *F*

As Dor-o-ty Par-

Gm7 *C7* *F* *C7* *F*

- ker once said _____ to her boy - friend, - "Fare thee well,"

C7 *F* *Dm* *Fm* *C* *G7*

— As Col-um-bus an-nounced - when he knew he was bounced, - "It was swell, Is -

C *Dm7* *D#dim* *C* *mp* *Gm7* *C7* *Fma7* *Dm7*

- a-belle, swell," _____ As Ab - e - lard - said to El - o - ise, -

mp

G#dim F Em7_{b5} C#dim A7 Dm F7 Bb G#dim

— "Don't for- get — to drop a line to me, please,"— As Jul - iet cried.

F Cm D7 Gm_{sus 4} Gm Dm Gm7 A7

— in her Ro - meo's ear, — "Ro - meo, why — not face the fact, my dear?"

REFRAIN

A7 Dm *p-mf* A F7

It was just one — of those things, — Just one —

Bm7_{b5} C#dim F Fm Gm7 C7

— of those cra - zy flings. — One of those bells that now and then rings,

Dm7 F#dim C7 A7 Dm

Just one — of those things. — It was just one — of those

A F7 Bm7 C#dim F

nights, — Just one — of those fab-u-lous flights, A trip to the

G#dim F Gm7 C7 Dm7 F#dim Fm7 Bb7

moon on gos-sa-mer wings, Just one — of those things. — If we'd

Eb Bb7 Eb G7 G7

thought a bit — of the end of it — When we start-ed paint-ing the town, —

Am7 F#dim7 $\flat 5$ Fm7 *mf* Dm7 $\flat 5$ Em7 D

— We'd have been a - ware — That our love af - fair — Was too hot not —

cresc. *mf*

F#dim C *p* A7 Dm A

— to cool down. — So good-bye, dear, — and A - men, —

p

F7 B \flat Gm7 Am D7

Here's hop - ing we meet now and then, — It was great fun, — But it was

F#dim Gm C7 F Am Dm F 1. Gm A7 *mf* A7 2. F

just one — of those things. — It was —

mf *mf*

Frank turned this Gershwin song into a standard with his recording, made with Axel Stordahl on November 5, 1947.
The recording featured a solo by trumpeter Bobby Hackett.

I've Got A Crush On You

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto giocoso (gayly)

p How

mf

p

glad the man - y mil-lions of An-na-belles and Lill-ians would be

— to cap-ture me! But you had such per - sist-ance, you

wore down my re - sistance: I fell, _____ and it was swell. _____

Ann: You're my big and brave and hand-some Ro - me - o. How I

won you I shall nev-er, nev-er know. *Timothy:* It's not that you're at - trac-tive, but,

oh my heart grew ac-tive, when you _____ came in - to view. _____

REFRAIN

Bbmaj7 A7 Cm7 Cm9 F7
 I've got a crush on you, — sweet-ie pic, —
 Bbmaj7 A7 Cm7 Cm9 F7
 All the day and night-time hear me sigh. — I
 Bb Gm7 C7 B7 Cm7 Gm7
 nev - er had — the least no - tion — that I could
 C9 B7 C7 F7 C+ F7 Cm7 C+ Bbmaj7 F7
 fall with — so much e - mo - tion. — Could you coo?

p-mf
p-mf
p

Cm7 Cm9 F7 Bbmaj7 A7
 Could you care — for a cun-ning cot-tage

Cm7 D7+5 D7 Gm7 Am Gm7 C9
 we could share? — The world will par - don my

F6 Bbmaj7 Bb6 C9 A6 F7
 mush, 'cause I've got a crush, my ba - by, on

1. Bb Gm6 Cm7 F7 2. Bb Gm6 F7 Bb
 you. — I've got a you. —

Red. *

Red. *

Another song Frank liked enough to record twice: once for Capitol (arranger, Nelson Riddle; November 20, 1956) and for Reprise (Count Basic orchestra-arranger: Neal Hefti; October 2, 1962).

Nice Work If You Can Get It

(From "A Damsel In Distress")

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

mf

p

G Em7 Em6 Am7 D7 G

The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't

Em7 3 Am7 D7 B+5 B Em Am7. D7 Gmaj7 G6

nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,

D Fdim Em7 A7 D9

There's no guar - an - tee that time won't e - rase his name.

D9+5 D7+5 G Em7 Em6 Am7 D7

The fact is, the on - ly work that real - ly brings en - joy - ment

G G(F#bass) Em6 F#7 Bm Bm7 Bdim Em6

Is the kind that is for girl and boy meant, Fall in love you won't re - gret it,

Bm E7-9 Am9 Cm6 D7 G6 Am6

That's the best work of all if you can get it. _____

Refrain: (smoothly)

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Hold - ing hands at mid - night 'Neath a star - ry sky,

p - mf

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try. —

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Strol - ling with the one girl, Sigh - ing sigh af - ter sigh,

G G6 Am7 G C6 G Edim D11 G

Nice Work. If You Can Get It, And you can get it if you try. —

Em C9+11 C9 Em Em7 A9

Just im-ag - ine some - one — Wait - ing at the cot - tage door,

mp

Dm Em7 A7+5 D G F#7-5

Where two hearts be - come one — Who could ask for an - y - thing more?

B7+5 E9 A7+5 D9 G7 C9 3 A9 A7-9

Lov - ing one who loves you, And then tak - ing that vow,

p

G G6 Am7 G F7-5 E7 Am9 D11 C7

Nice Work_ If You Can Get It, And if you get it, — Won't you tell me

f

1. G Em7 Am6 C+5 2. G F+5 Eb7 D7+5 G6/9

how? how? —

mf *mf*

Frank taped this song, one of his biggest hits, on May 16, 1966. His recording was featured prominently in the film "The Pope of Greenwich Village."

Summer Wind

English Words by
JOHNNY MERCER

Music by
HENRY MAYER

Slowly

Piano introduction in B-flat major, 4/4 time. The melody is played in the right hand with a soft *p* dynamic. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked **Slowly**.

First vocal line: "The SUM-MER WIND came blow-ing in a- cross the sea, - It". The piano accompaniment continues with a *mp* (mezzo-piano) dynamic. Chord diagrams for E^b and B^b7 are shown above the staff.

Second vocal line: "lin-gered there to touch your hair and walk with me. - All". The piano accompaniment continues. Chord diagrams for B^b7 and E^b are shown above the staff.

Third vocal line: "sum-mer long we sang a song and strolled the gold-en sand,". The piano accompaniment continues. Chord diagrams for E^b7, A^b, and A^bm6 are shown above the staff.

Two sweet-hearts and the SUM-MER WIND.

Like paint-ed kites the days and nights went fly-ing by,— The

world was new be-neath a blue um-brel-la sky.— Then,

soft-er than a pip-er man one day it called to you,

I lost you to the SUM-MER WIND.

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. Chord diagrams are provided above the vocal line for each measure. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mp' (mezzo-piano).

The au-tumn wind, the win-ter winds have come and gone,—

mp

And still the days, the lone-ly days go on and on.—

And guess who sighs his lull-a-bies through

nights that nev-er end, My fick-le friend, the

SUM-MER WIND,— The SUM-MER WIND,— The SUM-MER WIND.

Fade out ———

Another instant standard, the recording was made on May 8, 1959 with Nelson Riddle's arrangement and "A Bunch of Kids."

High Hopes

Words by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderato (with a beat)

1. Next time you're found _____ with your chin on the ground, _____ There's a
2. When trou-bles call _____ and your back's to the wall, _____ There's a

lot to be learned, _____ So look a - round. _____
lot to be learned, _____ That wall could fall. _____

Refrain

Just what makes that lit - tle ol' ant _____ Think he'll move that
Once there was a sil - ly ol' ram, _____ Thought he'd punch a

F **F#07**







rub - ber tree plant; _____ An - y - one knows _____ an
 hole in a dam; _____ No one could make _____ that

Gm7 **G#07** **Gm7** **C7** **F6** **C7** **F7**



ant can't _____ move a rub - ber tree plant. But he's got
 ram scram, _____ he kept but - tin' that dam. 'Cause he had
 3. So keep your

Bb **B07** **F**




HIGH _____ HOPES, He's got HIGH _____
 HIGH _____ HOPES, He had HIGH _____
 HIGH _____ HOPES, Keep your HIGH _____

HOPES; He's got high ap - ple pie in the
 HOPES; He had high ap - ple pie in the
 HOPES; Keep those high ap - ple pie in the

sky _____ hopes. So an - y time you're get - tin' low,
 sky _____ hopes. So an - y time you're feel - in' bad,
 sky _____ hopes. A prob - lem's just a toy bal - loon,

'Ste ad of let - tin' go, Just re - mem - ber that ant.
 'Ste ad of feel - in' sad, Just re - mem - ber that ram.
 They'll be burst - ing soon, They're just bound to go "Pop!"

F6 F#07 Gm7 C6 C9 F6 F#07

Oops! There goes an - oth - er rub - ber tree plant. Oops! There goes an -
 Oops! There goes a bil - lion kil - o - watt dam. Oops! There goes a
 Oops! There goes an oth - er prob - lem, ker - plop! Oops! There goes an -

Gm7 C6 C9 F6 F#07 Gm7 C6 C9

oth - er rub - ber tree plant! Oops! There goes an - oth - er rub - ber tree
 bil - lion kil - o - watt dam! Oops! There goes a bil - lion kil - o - watt
 oth - er prob - lem, ker - plop! Oops! There goes an - oth - er prob - lem, ker -

1.2. F F#07 Gm7 C6 C9 3. F C7 F F#9

plant!
 dam!

plop! Ker - plop!

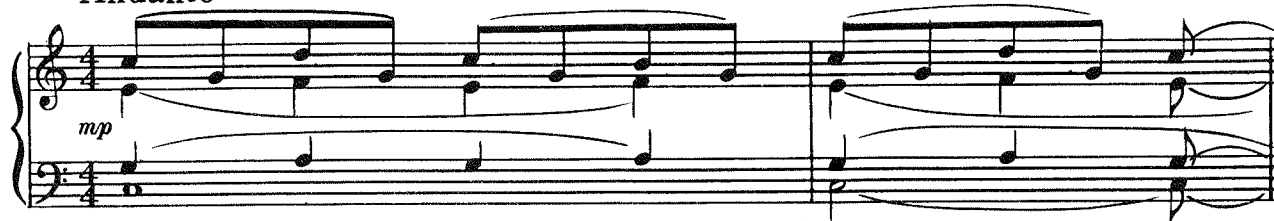
Another often-requested Sinatra song, Billy May was responsible for the unforgettable arrangement first recorded on October 8, 1957. Frank re-recorded it for Reprise on October 11, 1965 for the album "Sinatra: A Man and His Music."

Words by
SAMMY CAHN

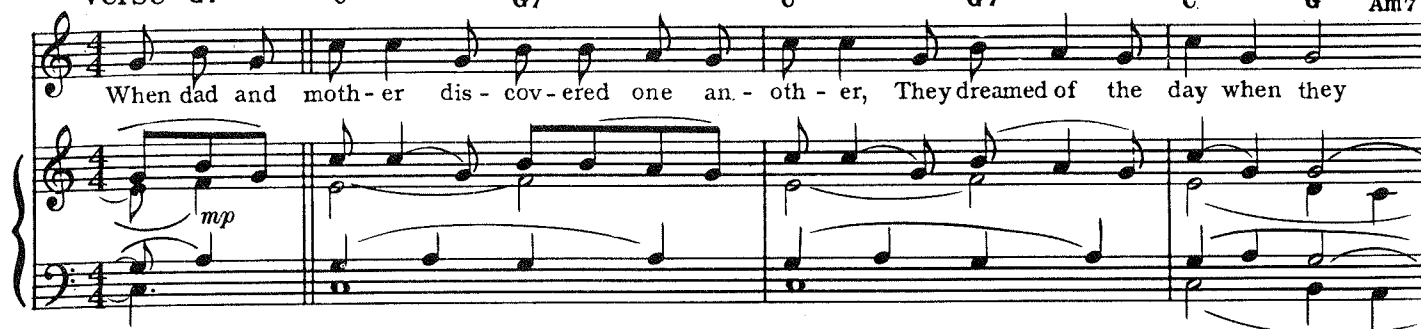
Come Fly With Me

Music by
JAMES VAN HEUSEN

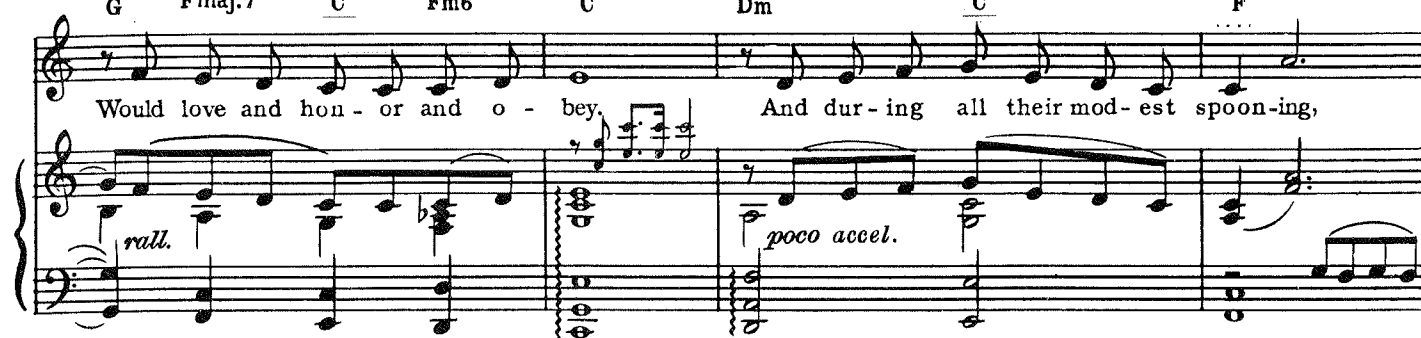
Andante



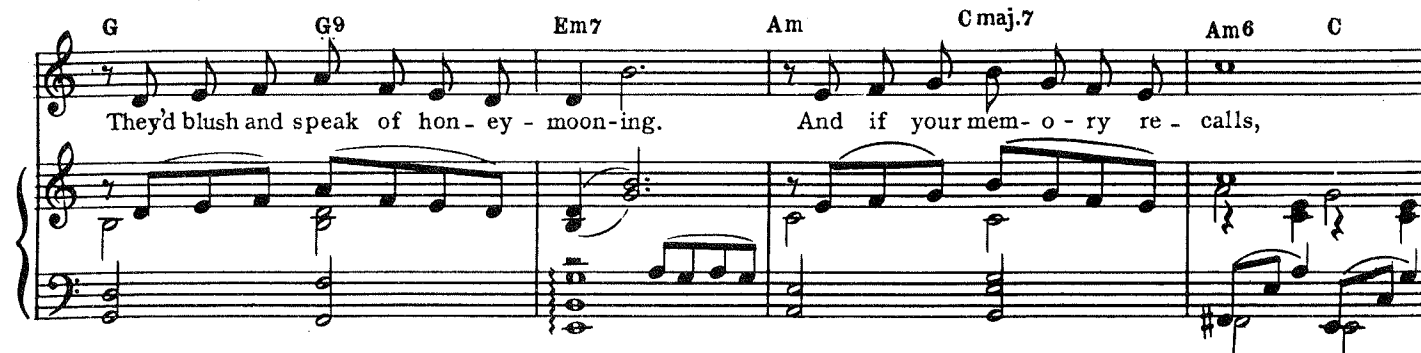
Verse G7 C G7 C G7 C G Am7



G Fmaj.7 C Fm6 C Dm C F
Would love and hon-or and o-bey. And dur-ing all their mod-est spoon-ing,



G G9 Em7 Am Cmaj.7 Am6 C
They'd blush and speak of hon-ey-moon-ing. And if your mem-o-ry re-calls,



D7 Dm7 Fm6 G7 G7b5 G7+5 C G7 C
They spoke of Ni-ag-ra Falls. But to-day, my dar-ling, to-day, When you



Am B+ Am7 D7 G7 Dm7 G7

meet the one you love, you say,

poco rit. (Rhythmic)

G7 Cmaj.9 C6

Refrain (*moderately, with a strong beat*) Cmaj.9 C6 Cdim Dm Dm7

COME FLY WITH ME!— Let's fly!— Let's fly— a - way!

mp - mf

G7 Cmaj.9 C6 Cmaj.9 C6 C7 Fmaj.9 C

If you can use— some ex - ot - ic booze, there's a bar in far Bom-
(views)

Bb9 Cmaj.7 C6 F9 Dm7 G7 E7 A7-9

bay, COME FLY WITH ME!— Let's fly!— Let's fly— a - way!

D9 G7 Cmaj.9 C6 Cmaj.9 C6 Cdim Dm Dm7 G7

COME FLY WITH ME!— Let's float— down to— Pe- ru! In

Cmaj.7 C6 Cmaj.7 C6 C7 Fmaj.6 F Bb9

Lla - ma Land_ there's a one man band_ and he'll toot his flute for you, COME.

Cmaj.7 C6 F9 Dm7 G7 C F7 C

FLY WITH ME!_ Let's take_ off in_ the blue!_ (Once I get you)

Ab Ab+ Dbmaj.7 Db6 Bbm Bbm7 Eb7

Up there! Where the air is rar - i - fied, _ We'll just glide, _

Bbm7 Eb7 Ab Ab+

star - ry - eyed. _ (Once I get you) Up there! _

Ab6 Db G Bbm6 Bdim Am7 D7 Am7 D7

I'll be hold - ing you so near, _ You may hear _

G7 Bbm6 F G7 Bb7 Dm G7 Cmaj9 C6 Cmaj9 C6 Cdim
 An - gels cheer, 'cause we're to - geth - er. Weath - er wise, - it's such - a love - ly day!
poco rall. *a tempo*

Dm Dm7 G7 Cmaj7, C6 Cmaj.7 C6 C7
 Just say the words - and we'll beat the birds - down to

Fmaj9 F Bb9 Cmaj.7 C6 F9 Dm7 G7
 A - ca - pul - co Bay. It's per - fect for - a fly - ing hon - ey -

Gm6 Bb7 A7 D9 D7 Dm7 G7
 moon, they say, COME FLY WITH ME! - Let's fly! - Let's fly - a -

1. C6 Dm7 F7 G7 2. C6 C
 way! COME way!

mf

Recorded for the soundtrack of the movie "Pal Joey" on August 13, 1957 (Nelson Riddle arranged).

I Could Write A Book

(From "Pal Joey")

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

The musical score is written for piano and voice. The piano part begins with a *Moderato* tempo marking and a *mf* dynamic. It features a series of eighth-note chords in the right hand and a bass line in the left hand. A *poco rit* (slightly slower) marking is indicated with a wedge-shaped deceleration line. The vocal melody enters with the lyrics "A B C D E F G I nev - er learned to spell, at least not well." The piano accompaniment provides harmonic support with various chords including G, G7, C, Cm, G, A7, D7, G sus4, Dm, and G. The lyrics continue: "One, two, three, four, five, six, sev - en, I nev - er learned to count a great a - mount." The score concludes with a final piano chord.

mf *poco rit*

p a tempo

A B C D E F G I nev - er learned to spell, at least not well. One, two, three, four, five, six, sev - en, I nev - er learned to count a great a - mount.

Gm7 C7 Fmaj7 Em7 A7

But my bus - y mind is burn - ing to use what learn - ing I've got,

D7 G G7 Dm7 G7

I won't waste an - y time, I'll strike while the i - ron is hot.

Refrain (*slowly, with expression*) C G7 C

If they asked me I could write a book,

G7 C G7 C C#dim

A - bout the way you walk and whis - per and

look, _____ I could write a pre - face _____ on

più espress.

how we met, so the world would nev - er _____ for -

get, _____ And the sim - ple se - cret of the

mf *p*

plot _____ is just to tell them that I

C C#dim Dm7 G7 F G7

love you — a lot, — Then the

più espress.

C Ab7 Dm7 G7 Gm7 C7

world dis - cov - ers — as my book

F Dm C G+ Dm7 G7

ends, How to make two lov - ers — of

1. C Dm7 G7 2. C F C

friends. If they friends. —

mf

From the "In The Wee Small Hours" album, this Nelson Riddle score was cut on February 8, 1955.

Dancing On The Ceiling

(He Dances On My Ceiling)

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano introduction in B-flat major, 4/4 time. The tempo is marked 'Moderato'. The music begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords. The piece concludes with a 'poco rit' (slightly slower) marking.

Vocal and piano accompaniment for the first line of the song. The vocal melody is in B-flat major, 4/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Moderato'. The lyrics are: "The world is lyr - i - cal Be - cause a mir - a - cle Has brought my lov - er to". The piano part includes a mezzo-forte (mf) dynamic and a tempo marking 'a tempo'.

Vocal and piano accompaniment for the second line of the song. The vocal melody is in B-flat major, 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "me! Though he's some o - ther place, His". The piano part includes a mezzo-forte (mf) dynamic and a tempo marking 'a tempo'.

face I see. At night I creep in bed

And nev - er sleep in bed, But look a - bove in the air

And to my great - est joy, my boy is there!

Meno It is my prince who walks In - to my dreams and talks.

Ed. *

Ed. *

Chord diagrams: E^o7, F, Am, D^o7, Gm 3fr., C7, F, Fm, F, C7-5, C7, E^o7, F, Am, D7, Gm 3fr., C7.

REFRAIN









He danc - es o - ver - head on the ceil - ing, near my bed,

p-mf







In my sight, Through the night.








I try to hide in vain Un - der-neath my coun-ter-pane;







There's my love up a - bove!

C7 F

I whis-per, "Go a-way, my lov-er, It's not fair,"—

mp

C7 F C#7 C7

But I'm so grate-ful to dis-cov-er He's still there.—

F Am F+ Gm 3fr. G7 C Em Gm 3fr.

I love my ceil-ing more Since it is a danc-ing floor Just for—

p

C7 F F

— my love. — love. —

mf

*Red **

This was one of the last records Frank recorded for Columbia on June 3, 1952. Axel Stordahl provided the orchestration.

The Birth Of The Blues

Words by
B.G. DeSYLVA and LEW BROWN

Music by
RAY HENDERSON

Tempo di Blues

mf not fast

f deciso *rall.*

p Slowly and dreamily

p a tempo

Oh! ————— They say some peo-ple long a - go —————

— Were searching for a diff-'rent tune, One that they could croon As on-ly they can. —————

pp

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Tempo di Blues' and 'mf not fast'. The introduction features a melody in the right hand and a bass line in the left hand, both using eighth and sixteenth notes with triplets. The first system of piano accompaniment includes chords and a bass line. The second system includes a vocal line with the lyrics 'Oh! ————— They say some peo-ple long a - go —————'. The piano accompaniment for this system includes chords and a bass line. The third system includes a vocal line with the lyrics '— Were searching for a diff-'rent tune, One that they could croon As on-ly they can. —————'. The piano accompaniment for this system includes chords and a bass line. The score concludes with a final piano accompaniment system.

p *rit.* *a tempo.* They on - ly had the rhy - thm So — they start - ed sway - ing to and

p *rit.* *a tempo.*

fro. — They did - n't know just what to use, That is how the

blues re - al - ly be - gan: — They heard the

rit.

Refrain *pa tempo* *cresc.* breeze in the trees — Sing - ing weird — mel - o - dies — And they made —

p a tempo *cresc.*

G 7 *dim.* *C*
 that — The start — of the blues. —

dim.
 And from a jail came the wail — Of a down — heart - ed frail, —

A 7 A 7 G 7 *mp* *p* *cresc.* *G 7* *G 7* *C* *E 7*
 — And they played — that As part of the blues. —

F D 7 G 7 *C*
 — And they played — that As part of the blues. —

mf *E 7* *D m 6* *E* *D m 6*
 From a whip-poor - will Out on a hill, They took a new —

mf espressivo

E Dm6 E7 Dm6 E7 A7

note, Pushed it through a horn 'Til it was worn— In- to a blue—

piu espress.

Am7 D7 G7 Am7 Ab7 G7 C° G7 G+

note! And then they nursed it, re - hearsed— it, And gave—

p rit. p a tempo. cresc.

C° E7 F D7 G7

out the news— That the South - land gave birth to the

dim.

1. C° 2. C° B-7 Ab7 C°

blues! They heard the blues!

mp p rall. pp

Dietz and Schwartz wrote this classic in 1937 for the show "Between the Devil." Frank recorded it with Nelson Riddle on February 16, 1955 for the album "In the Wee Small Hours."

I See Your Face Before Me

Words by
HOWARD DIETZ

Music by
ARTHUR SCHWARTZ

Moderato

mp *mf* *poco rit*

p *tenderly* *Fmi.7* *Bb7* *Eb*

In a world of glit-ter and glow In a world of tin-sel and

p *a tempo*

Fmi.7 *Bb7* *Eb* *Eb7* *Ab*

show The un-real from the real thing is hard to

Fmi.7 *Bb7* *Eb* *Fmi.7* *Bb7*

know; I dis-cov-ered some-bod-y who

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
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






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Could be tru - ly worth - y and true, Yes, I met my i -

deal thing when I met you.




Slowly, (with much expression)
mf

I see your face be - fore me Crowd-ing my ev' - ry

p-mf molto legato









dream, There is your face be - fore me, You are my on - ly

theme. It does-nt mat - ter where you are I can see how

mp

Chords: Eb, Bbdim., Fmi.7, Bb7, Ebdim., Bb7

fair you are I close my eyes and there you are,

mf *p*

Chords: Ab, Eb, Cmi., D7, Gmi.7, Bbmi., C7.o

Al - ways. If you could share the mag - ic

rit. *p a tempo*

Chords: Fmi.7, Bb+, Eb, Ebmaj.6, Eb, Ebmaj.6

If you could see me too There would be noth - ing

Chords: Eb, Ebmaj.6, Fmi.7, Bb7, Fmi.7, Bb7

Fmi. Bb7 Fmi.7 Eb7
 trag - ic In all my dreams of you.

mf Ab Ebdim. Eb Ebdim. Bb7 Eb7
 Would that my love could haunt you so; Know - ing I

mf ten. Ab mi. Eb Eb7 Fmi. Ab mi.
 want you so, I can't e - rase your beau - ti - ful face be -

Eb Bb7 Eb Bb7 Eb
 fore me.

mp a tempo smoothly mf

8

FRANK SINATRA FILMOGRAPHY

1941
LAS VEGAS NIGHTS
Paramount

1943
SHIP AHOY
MGM

1943
REVEILLE WITH BEVERLY
Columbia

1943
HIGHER AND HIGHER
RKO

1944
STEP LIVELY
RKO

1945
ANCHORS AWEIGH
MGM

1945
THE HOUSE I LIVE IN
RKO

1946
TILL THE CLOUDS ROLL BY
MGM

1947
IT HAPPENED IN BROOKLYN
MGM

1948
THE MIRACLE OF THE BELLS
RKO

1948
THE KISSING BANDIT
MGM

1949
TAKE ME OUT TO THE BALLGAME
MGM

1949
ON THE TOWN
MGM

1951
MEET DANNY WILSON
Universal-International

1951
DOUBLE DYNAMITE
RKO

1953
FROM HERE TO ETERNITY
Columbia

1954
SUDDENLY
United Artists

1955
YOUNG AT HEART
Warner Bros.

1955
NOT AS A STRANGER
United Artists

1955
THE TENDER TRAP
MGM

1955
GUYS AND DOLLS
MGM

1955
THE MAN WITH THE GOLDEN ARM
United Artists

1956
MEET ME IN LAS VEGAS
MGM

1956
HIGH SOCIETY
MGM

1956
JOHNNY CONCHO
United Artists

1956
AROUND THE WORLD IN 80 DAYS
United Artists

1957
THE PRIDE AND THE PASSION
United Artists

1957
THE JOKER IS WILD
Paramount

1957
PAL JOEY
Columbia

1958
KINGS GO FORTH
United Artists

1958
SOME CAME RUNNING
MGM

1959
A HOLE IN THE HEAD
United Artists

1959
NEVER SO FEW
MGM

1960
CAN-CAN
Twentieth Century-Fox

1960
OCEAN'S ELEVEN
Warner Bros.

1960
PEPE
Columbia

1961
THE DEVIL AT 4 O'CLOCK
Columbia

1962
SERGEANT'S THREE
United Artists

1962
THE ROAD TO HONG KONG
United Artists

1962
THE MANCHURIAN CANDIDATE
United Artists

1963
THE LIST OF ADRIAN MESSENGER
Universal

1963
COME BLOW YOUR HORN
Paramount

1964
FOUR FOR TEXAS
Warner Bros.

1964
ROBIN AND THE SEVEN HOODS
Warner Bros.

1965
NONE BUT THE BRAVE
Warner Bros.

1965
VON RYAN'S EXPRESS
Twentieth Century-Fox

1965
MARRIAGE ON THE ROCKS
Warner Bros.

1966
THE OSCAR
Embassy Pictures

1966
CASTA GIANT SHADOW
United Artists

1966
ASSAULT ON A QUEEN
Paramount

1967
THE NAKED RUNNER
Warner Bros.

FRANK SINATRA FILMOGRAPHY, CONT'D

1967
TONYROME
Twentieth Century-Fox

1968
THE DETECTIVE
Twentieth Century-Fox

1968
LADY IN CEMENT
Twentieth Century-Fox

1970
DIRTY DINGUS MAGEE
MGM

1974
THAT'S ENTERTAINMENT
MGM

1976
THAT'S ENTERTAINMENT PART II
MGM

1980
FIRST DEADLY SIN
Filmways

1984
CANNONBALL RUN II
Golden Harvest Films

FRANK SINATRA - THE ALBUMS

FABULOUS FRANKIE
THE VOICE OF FRANK SINATRA
CHRISTMAS SONGS BY SINATRA
FRANK SINATRA - FRANKLY SENTIMENTAL
SONGS BY SINATRA - VOL. 1
FRANK SINATRA - DEDICATED TO YOU
SING AND DANCE WITH FRANK SINATRA
I'VE GOT A CRUSH ON YOU FRANK SINATRA
DORIS DAY/FRANK SINATRA-
YOUNG AT HEART
GET HAPPY (HOUSE PARTY SERIES)
I'VE GOT A CRUSH ON YOU
(HOUSE PARTY SERIES)
CHRISTMAS WITH SINATRA
(HOUSE PARTY SERIES)
FRANK SINATRA - SONGS FOR YOUNG LOVERS
SWING EASY!
FRANK SINATRA . . . WEE SMALL HOURS
THE VOICE
FRANK SINATRA CONDUCTS THE MUSIC OF
ALEX WILDER
FRANK SINATRA - SONGS FOR
SWINGIN' LOVERS
FRANK SINATRA - THAT OLD FEELING
FRANK SINATRA - ADVENTURES OF
THE HEART
FRANK SINATRA CONDUCTS TONE POEMS
OF COLOR
FRANKIE
HIGH SOCIETY
THIS IS SINATRA!
FRANK SINATRA - CLOSE TO YOU
FRANK SINATRA - A SWINGIN' AFFAIR!
FRANK SINATRA - CHRISTMAS DREAMING
A JOLLY CHRISTMAS FROM FRANK SINATRA
PAL JOEY
FRANKIE AND TOMMY
WHERE ARE YOU? - FRANK SINATRA
WE 3 - FRANK SINATRA,
TOMMY DORSEY, AXEL STORDAHL
THE MAN I LOVE - PEGGY LEE,
FRANK SINATRA

COME FLY WITH ME - FRANK SINATRA
FRANK SINATRA - PUT YOUR DREAMS AWAY
THIS IS SINATRA - VOLUME TWO
FRANK SINATRA SINGS FOR ONLY THE LONELY
FRANK SINATRA - COME DANCE WITH ME!
THE FRANK SINATRA STORY IN MUSIC
POINT OF NO RETURN - FRANK SINATRA
SINATRA AND SWINGIN' BRASS
SINATRA SINGS GREAT SONGS FROM
GREAT BRITAIN
FRANK SINATRA CONDUCTS MUSIC FROM
PICTURES AND PLAYS
THE CONCERT SINATRA
TOMMY DORSEY AND HIS ORCHESTRA
FEATURING FRANK SINATRA
SINATRA-BASIE - AN HISTORIC MUSICAL
FIRST
SINATRA SINGS . . . OF LOVE AND THINGS
FRANK SINATRA - ALL ALONE
SOUTH PACIFIC
KISS ME KATE
GUYS AND DOLLS
FINIAN'S RAINBOW
SINATRA'S SINATRA
FRANK SINATRA - HAVE YOURSELF A MERRY
LITTLE CHRISTMAS
DAYS OF WINE AND ROSES - MOON RIVER AND
OTHER ACADEMY AWARD WINNERS
AMERICAN I HEAR YOU SINGING -
FRANK SINATRA, BING CROSBY,
FRED WARING
IT MIGHT AS WELL BE SWING
ROBIN AND THE 7 HOODS
FRANK SINATRA SINGS RODGERS AND HART
SOFTLY, AS I LEAVE YOU - SINATRA
BING CROSBY, FRANK SINATRA,
FRED WARING - 12 SONGS OF CHRISTMAS
FRANK SINATRA - SEPTEMBER OF MY YEARS
SINATRA '65
TELL HER YOU LOVE HER - FRANK SINATRA
FRANK SINATRA - MY KIND OF BROADWAY
FRANK SINATRA - A MAN AND HIS MUSIC

FRANK SINATRA - THE ALBUMS, CONT'D

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SINATRA AT THE SANDS WITH COUNT BASIE
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NICE -N- EASY
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RING-A-DING DING!
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SINATRA SWINGS
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I REMEMBER TOMMY - FRANK SINATRA

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FRANK SINATRA - CYCLES
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FRANK SINATRA - A MAN ALONE
FRANK SINATRA
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OL' BLUE EYES IS BACK
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Frank Sinatra Songbook

Warner Bros. Publications, Inc.

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